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THE
ART-JOURNAL.



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THE ILLUSTRATIONS.

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 2. VENICE: THE GRAND CANAL. Engraved by E. BRANDARD, from the Picture by J. M. W. TURNER, R.A., in the Collection of H. A. J. MUNRO, Esq.

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THE ART-JOURNAL,

In January of the present year (1862),

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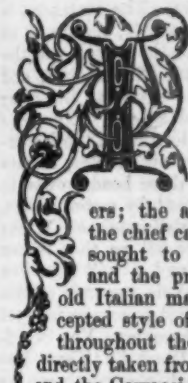
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THE ART-JOURNAL.



LONDON, SEPTEMBER 1, 1862.

INTERNATIONAL EXHIBITION,
1862.No. IV.—PICTURES OF THE ITALIAN AND
GERMAN SCHOOLS.

ITALY of the middle ages was the seed-plot of the Arts of Europe. The modern schools of England, of France, of Spain, and of Germany, all own the sway of the great Italian painters; the academies established in the chief capitals of the world have sought to preserve the tradition and the practice of the so-called old Italian masters; and the now accepted style of high and historic Art throughout the nations of Europe is directly taken from the works of Raphael and the Carracci. In the present article we shall have to mark the reflex of Italian schools upon the German; we shall have to trace the intermingling of Italian genius, imaginative and æsthetic, with the weird spirit of the north, vigorous and grotesque. But in the first place we stop for a moment to observe how Italy herself has conserved the lessons of her master workers, how far her artists have trod in the steps, or wandered from the paths, of their great forerunners.

ITALIAN SCHOOLS.

Schools spiritual and ideal, and schools naturalistic, have ever divided the world of Italian Art, as indeed throughout all lands and time they must always share the still wider domain of our universal humanity. But though the spiritual and the ideal be prerogatives pertaining to all latitudes,—aspirations which are the inherent birthright of all high minds thirsting for the infinite, yet to the artistic genius of Italy especially must be conceded supremacy in the lofty regions of imaginative creation. Raphael, Correggio, Guido, and others, are known to us as exhausting worlds and then creating new, as treading the earth and yet soaring the heaven of bold invention; and thus the pictorial arts of Italy have ever worn the aspect of unearthly longing, and been crowned in the beauty of spiritual desire. Yet verily this was a gift of cruel fatality. The common every-day world which seems to have been despised took its stern revenge, and thus at length we see in the present day painters of Italy shut out from the heaven above and disowned by the earth, their fatherland. Halting between two opinions, divided between a vague ideal and a weak naturalism, Italian Art, well-nigh effete, waits renewed life, and must await the coming day of resurrection. Modern Italian works in the present Exhibition are but a mournful re-

miniscence of the past, illumined here and there by the fitful hope of a renovating future. Of the accepted and time-honoured treatment of sacred subjects the collection affords, of course, illustrations. Chierici's 'St. Torello,' two monks, standing on either side of the Madonna and Child enthroned, is after the Pre-Raphaelite manner of Fra Bartolomeo. Bompiani's 'Holy Family' is a careful compilation of well-known types, blended in the mode of Carlo Dolci. Appiani's 'Olympus,' Jove, Juno, and others, in conclave, is worthy of note, as an ultra example of classic decadence. Puccinelli's 'Platonic Conversation' strives after the historic and academic; Lodi's 'Italy consoling Rome and Venice,' three stately female figures, with a certain Guido heavenward gaze, is a good example of prevailing idealism. Gamba's 'Titian's Funeral,' weak in drawing and execution, has much of the delicate and sensitive refinement which frequently redeems modern Italian compositions.

Other pictures, however, in the collection, less conventional, belong to a more vigorous school, and gain the life which stout wrestling with nature alone can give. Morelli's 'Iconoclasts'—a priest in cloister calmly seated, the rabble pressing around—is dramatic in composition, and powerful in its light, shade, and colour. Gastaldi's 'Pietro Micca' in the act of firing a magazine, scattering the enemy and sacrificing himself, is a work of that heroism which great national convulsions ever inspire. Usi's 'Expulsion of the Duke of Athens' merits still higher commendation. This, a picture of the times, was painted to point a supposed historic parallel between the overthrow of the tyrant Gaultier de Brienne in the fourteenth century, and the expulsion of the late King Ferdinand in the nineteenth. The cry of "Popolo! popolo! Libertà!" being raised, barricades were thrown up and chains stretched across the streets. The Duke of Athens ensconced himself for safety in the Palazzo Vecchio, and here he sits terror-stricken—a tyrant, yet a coward, the enraged people having just broken in upon his retreat. The story is well told, the picture painted with power. Were a selection made of the twelve great works in the International Exhibition, this should be one. Among more directly naturalistic, though less important, paintings, we may enumerate, not without commendation, the following:—'Bernard de Palissy,' by Scattola, which might serve equally for a village blacksmith; 'Scene during the five days at Milan, 1848,' by Zucconi—a wounded man attended by lady and friends; 'Ancient Chemist's Shop,' by Marchesi, a skillfully executed interior; and 'Charity of a Pious Lady,' by Mariani, capably painted *genre*. Modern Italian landscapes are generally replicas of Claude's semi-historic subjects and romantic style—compositions of temples, lakes, fountains, and Arcadian peasants. Of this school Bisi's 'Composition Landscape,' and Massimo d'Azeglio's 'Victor Amadeus II. in Sicily,' are not unfavourable examples. The last of these works, imaginative and poetic, the offspring of amateur enthusiasm rather than of professional mastery, possesses peculiar personal interest. The Marquis Massimo d'Azeglio, its author, is known as artist, novelist, statesman, patriot. His literary compositions have been hailed by his countrymen with rapture; his life has been devoted to the propagandism of Italian nationality. He is son-in-law of Manzoni, of the "Promessi Sposi," was in 1849 prime minister of Victor Emmanuel, and now, as a painter, he comes before us in this historic landscape, 'Victor Amadeus II. in Sicily.'

In conclusion, we have found in Italy all

styles, the classic, the mediæval, and the naturalistic, co-existing in fraternal anarchy, yet up to the present moment the country of Raphael and Michael Angelo is destitute of any true national school.

GERMAN SCHOOLS.

The modern schools of Germany are hybrid, the issue of cross alliances between Teutonic arts, and the national styles of foreign, yet neighbouring, peoples. Germany herself, as a nation, has lost her unity. The empire of Charles V. has fallen into fragments. The ancient faith of Christendom, receiving rude assault from Luther, and more insidious undermining from recent philosophers, has also been severed in its oneness. Germany, geographically and physically, likewise is scattered. Upon her northern shores the icy Baltic beats, along her southern coast the Adriatic sweeps in gentle cadence. Upon the north Scandinavia frowns, on the south smiles caressing Italy. And as is this land, such is its Art—a vast empire rich and diversified yet withal a heterogeneous mass, not easily reduced to symmetry. Yet in the art of painting Germany possessed in bygone centuries a sound and sturdy stock, from which long and unbroken descent might have been reasonably looked for. The pictures of Meister Wilhelm, of Cologne, in the fourteenth century, are expressly national. The works of the brothers Van Eyck, and of Memling, though executed in Ghent, Bruges, and neighbouring towns, are closely allied to the German manner. And then, coming down, about one century later, in the very heart of the Teutonic territories, at the town of Nuremberg, arises, and is at once well-nigh perfected, a truly indigenous school, of which Michael Wohlgemuth and Albert Dürer are the masters. Now these several artists, to whom we might add other names, as those of Holbein of Augsburg, and Martin Schöon of Colmar, are distinguished by strongly-pronounced characteristics, directly German, the natural products, as it were, of the soil, the legitimate offspring of the Teutonic races. This is the root from which modern German Art should have taken its growth. Instead thereof, the new schools of Munich, Dusseldorf, and Berlin, as we shall hereafter see, foreswore their illustrious ancestry, formed alliance with foreign masters south of the Alps, and thus has issued the illegitimate progeny we now find in our International Exhibition. Yet is it impossible for the ambition of German painters vaulting into high historic and sacred Art, wholly to cast off the ties of kith and kin. And therefore do we find ever and anon, cropping out from the strata of a superimposed thought and manner, the underlying articulations of the old and local formations; and hence, while the grace of Raphael, and the fervour of Perugino, Francia, Bartolomeo, and Angelico are melting upon painter's lips, do we hear the deep and harsh German guttural, detect the hard and angular form of a northern peasantry and landscape, hear the weird sound of the icy blast, and mark, as it were, across every feature, the deep shadow of the black pine forest. Thus, perhaps fortunately, in the works of Cornelius and of Kaulbach, the most vigorous among the German revivalists, does the heritage of Dürer and of Holbein yet survive; and thus still lives the spirit of the Nibelungen Lied; and hence legends of mountain, forest, and storm find abiding utterance.

The Germanic-Italian renaissance, at which we have hinted, demands our further examination. This German movement, which took its rise some forty years ago, possesses certain interesting points of analogy with the Pre-Raphaelite schism, of more recent growth in



England. Veit, Overbeck, Cornelius, Schnorr, and the two Schadows, like our English brethren, rebelled against the prescribed conventionalism of established academies. But they went further. They took flight from their homes, established a colony in Rome, and there, in the midst of the frescoes of Masaccio, Pinturicchio, and Angelico, devoutly wrought the supposed redemption of their country's Art. They were enthusiasts: some among them had embraced the Romish faith, all earnestly betook themselves to the worship of mediæval Art; classic statues were for them pagan; Nature herself was rude and unregenerate. In the year 1816, Niebuhr finds this zealous company in the eternal city. "Among the present living occupants of Rome," writes the ambassador and historian, "our German artists alone have any worth in them; and in their society, as far as their sphere reaches, you may sometimes transport yourself for a few hours into a better world. Cornelius is an entirely self-educated man. His taste in Art is quite for the sublime, the simple, and the grand. He is very poor, because he works for his conscience and his own satisfaction."

The schools of Germany are so inadequately represented in the International Exhibition, that with difficulty we find illustrations for a systematic description. Overbeck, the head of revived Christian Art, Schraudolph, Steinle, Deger, and Ittenbach, illustrious disciples, are seen only through the medium of engravings. Veit, Hess, Schadow, Schnorr, and Bendemann are wholly absent. Such fatal omissions must be pronounced little short of culpable. The King of Prussia, however, fills a gap by sending the famous work by Cornelius, a cartoon for 'The Four Horsemen of the Apocalypse.' This composition forms one of a series taken from the Revelation of St. John, commissioned by the late king, for the walls of the Campo Santo, in Berlin. Symbolism is here in supreme sway, mysticism shrouds the region of the miraculous, wild imagination takes its freest swing, size gives grandeur, and power and fury inflame to terror. Many works in the Italian-Germanic revival owe less to German originality than to Italian plagiarism. But this creation by Cornelius is an exception. The spirit let loose in the popular ballad of the Wild Huntsman seems to lash these unreined steeds of the Apocalypse to fiend-like frenzy. Four unbridled horses are, with their avenging riders, launched in mid air between earth and heaven. The composition is ushered in by the opening of the first seal: "I heard," says St. John, "as it were the noise of thunder;" "and I saw, and behold a white horse, and he that sat on him had a bow, and a crown was given unto him, and he went forth conquering and to conquer." "And there went out another horse, that was red, and power was given to him that sat thereon to take peace from the earth, and there was given unto him a great sword." "And I beheld, and lo, a black horse; and he that sat on him had a pair of balances in his hand." "And I looked, and behold a pale horse, and his name that sat on him was Death, and Hell followed with him." These are the words of terror which Cornelius has translated into horror-striking forms, wild and tormenting visions of Famine, War, Death, and Pestilence, sweeping with avenging scythe and sword, as when the angel passed through the land by night, and smote the first-born. Cornelius is the Michael Angelo of Germany, and this is a subject consonant with his genius. From his theme are necessarily divorced loving grace and beauty, and all tenderness of mercy. Convulsed agony falls in hideous dismay upon the people, as when snares, fire and brimstone, storm and tem-

pest, were rained upon the ungodly. Herein is found close analogy with the grandest of pictorial problems, still unsolved, "the Last Judgment," which the artists of the middle ages essayed to master, and with the unconquerable difficulties of which modern German painters are wont to wrestle. The present Exhibition contains several cartoons, episodes in this closing drama of humanity. Among these 'The Apparition of mounted Warriors in Jerusalem,' from Maccabees, by Vogler, and the designs for frescoes in the church of St. Lazarus, Vienna, and other allegorical drawings by Führich, are pre-eminent. Führich bears a great name, and his compositions have long been familiar to Romanists and Anglicans in this country, through the medium of popular engravings. He belongs to the school which studiously cultivates the society of angels, which takes, at the same time, inspiration from demons, and borrows attitudes from dancing-masters—a school which affects seraphic ecstasy, and anon tears agony to tatters, a school which is familiar with life, death, and the grave, glories in the joys of paradise, and revels in the torments of purgatory and hell. The limits of even an International Exhibition would not suffice for the display of this high Art, which in Germany is known to swell into the infinitude of space.

The high historic, like the sublime religious, must, in the present Exhibition, be studied through cartoons or photographs. The compositions of Rethel, Rahl, and Mücke, are sometimes true and startling as a revelation, often feverish and false as raving nightmare. Rethel's two series, 'Hannibal's Passage over the Alps,' and 'Incidents in the Life of Charlemagne,' the last executed in fresco, in the Town Hall, Aix-la-Chapelle, afford good examples of modern German Art, pertaining to the high historic. The draperies are well understood, and studiously cast into broad, square, yet flowing masses; the heads have dignity and pronounced expression; the figures are noble in bearing. These, indeed, are the special merits of this eminently learned and philosophic school. On the other hand, from its peculiar demerits—over-consciousness, forced attitudinising, and the convulsions of melodrama—the better works of Rethel are unusually free. Rahl's 'Sketches for Fresco Pictures in the Vestry Hall of the University of Athens' are compositions of much beauty and power; studious in the harmony of the lines. The style is founded upon the later and classic period of Raphael, infected with a taint of German mannerism. Rahl's oil picture, 'The Persecution of the Christians in the Catacombs,' is also a studious and thoroughly academic work; inspired, evidently, by Guido's masterpiece, 'The Massacre of the Innocents,' in the Gallery of Bologna. The early Christians, assembled in the Catacombs for worship, are here surprised by a troop of Roman soldiers, who rush in and tear down the cross; the bishop, seized, and already in chains, stands unmoved; women and children, terror-stricken, kneel at his feet. The picture is low in tone, its execution somewhat smooth, and, in its general aspect, is more closely allied to the late Italian than to the modern German school. Mücke, author of the famed design, 'St. Catherine borne through the air by Angels,' has here a series of eleven pictures from 'The Life of St. Meinrad,' of which we cannot speak in much commendation. These works serve better, perhaps, than any other examples in the Exhibition, to point a moral against the present German renaissance. The colour is black, crude, and sickly; the drawing careful, yet weak; the sentiment mawkish, even to silliness. A school which, parrot-like, repeats thoughts, and forms, and motives, learnt by

rote, is necessarily sometimes incoherent in its utterances.

Cornelius, as we have said, is the Michael Angelo of German Art. Other painters of this modern revival follow in the style of Raphael, Angelico, Pinturicchio, and even of Carlo Dolci. It is greatly to be regretted that no works by Overbeck, the gentle and the devout, have found their way to the present Exhibition. Hess, the painter of the 'Allerheiligen Hofcapelle' in Munich, also of 'The Last Supper,' and 'The Departure of St. Boniface,' in the Basilica of the same city, is likewise unrepresented. Carl Müller, known, it may be, to some of our readers, by his frescoes, 'The Salutation,' 'The Visitation,' and 'The Sposalizio,' executed in the small church of St. Apollinaris on the Rhine, contributes to the International Exhibition one picture, which, in brief, expresses the manner of this modern spiritual school. The work is a 'Holy Family,' or rather a 'Holy Conversation,'—the Virgin, St. Elizabeth, the Infant Christ, and his playmate, the infant St. John, attended and encircled by angels, doves, and tender flowers. The sentiment is softened into gentlest beauty, nature is at peace, the heavens serene, the tumult and the passion of the world are laid to rest, and grace and loveliness are given as the clear light of souls unsullied by sin. Peschel's 'Three Maries on the Morning of the Resurrection,' well known by engravings, solemn in profound expression, three heads bowed in sorrow, as three lilies bent by a storm-blast, belongs to the same Christian school. Wichmann's 'Come unto Me, all ye that labour and are heavy laden, and I will give you rest,' is also a characteristic example of this same religious Art, fervent in expression, yet weak and wanting in character. Von Scheffer's 'St. Cecilia,' like Peschel's 'Three Maries,' is well remembered in engravings; the saint lies stretched on the cold ground, angels with palm branches bending over in guardian solicitude. As other works by this school, it is somewhat sickly and affected in sentiment, yet sweet and hallowed by a heaven-like beauty. Roi's 'Madonna,' painted to order of the government for the monastery of the Convertiti in Venice, is another careful, smoothly executed work, after the manner of Munich and Düsseldorf. Bega's portrait of the late Dr. G. Schadow, director of the Royal Academy of Art, Berlin, a capably executed head, deserves mention, for the sake both of painter and sitter—each illustrious.

This modern German school of high Art deserves, on many grounds, our studious attention. First, as we have already said, because this continental movement is analogous to the Pre-Raphaelite cry in our own country; secondly (to be guilty of a seeming paradox), because the works executed by this foreign school are wholly unlike any products known to the British Isles. The English Pre-Raphaelites are essentially naturalists; the German Pre-Raphaelites are expressly, not only anti-naturalists, but supernaturalists and spiritualists. The English Pre-Raphaelites take a model or an actual figure, and copy it literally, glorying in the reality even of resultant defects; the German Pre-Raphaelites eschew the individual in seeking the generic. They first conceive of a grand idea, and then paint it as an ideality. Yet, paint these Germans cannot. They think, they imagine, they dream, they swoon, they agonise; but paint, in the technical and professional sense of the word, we repeat, they cannot. And herein they differ likewise from our English masters, who, for the most part, are skilful in all points pertaining to execution, striking in the drama of light and shade, sensitive to the subtleties of lustrous colour. Scarcely, indeed, is it possible to

conceive of any works more hostile and repugnant to our English habits and sympathies than these grand, imaginative, and ideal creations of the Teutonic mind, often as hard as stone bas-reliefs, and just as colourless; sometimes on the other hand, as weak and washy as water. And thus, so foreign to our English modes, these German works, as we have said, merit our profound attention. Aspiring to the highest range of thought, they seem, indeed, somewhat to despise what, in comparison, may appear to pertain but to inferior technicalities. Thus, they condescend not to please; but, on the other hand, they strive to instruct, they seek to elevate, they nobly endeavour to raise the soul to the sublime sphere of heavenly contemplation. Open, no doubt, they are to severest criticism, yet, notwithstanding, they do not fail to command our reverence.

The other schools of Germany are less exceptional, thence whether they aspire in ordinary guise after the high, or are content with the humble and lowly, they fall at once into the recognised ranks of European Art. Thus Kaulbach, since the death of Delaroche, perhaps the first of continental painters, we incline to place in the large republic of world-wide genius, rather than in the circumscribed clique of German mannerists. Greatly is it to be regretted that no picture by this master-hand is found in the International Exhibition. His 'Destruction of Jerusalem,' from the Gallery of Munich, would at once have given to the Art of Germany its due position. The untravelled Englishman, however, must judge as best he may, from engravings hung in the smaller rooms, taken from the great mural paintings in Berlin—'The Battle of the Huns,' 'Homer and the Greeks,' and other companion works—how bold, how imaginative, how largely catholic, are the style and genius of Kaulbach. Piloty, like Kaulbach, closely identified with the school of Munich—a younger man, and known as yet by fewer works—must now likewise take a first position in the commonalty of European Art. He is a pupil of the late Carl Schorn, the painter of the famed 'Deluge,' in the New Pinakothek, and has himself been distinguished the last six years by a large picture, 'Sani finding the Dead Wallenstein,' likewise in the same Munich Gallery. This early work, certainly of extraordinary merit, forthwith created sensation. Like the 'Death of Caesar,' by Gerôme, the subject was startling. Its mastery of execution, and its power over materials, were marvellous. The heads and the hands stood out in bold relief; the scene itself had the detail and the force of reality. We recollect a sumptuous golden coverlet, a welterd vest, a rich upturned carpet, and, above all, a diamond ring on the hand of the dead Wallenstein, shining even from against a white sheet with lustre—all wondrous in execution. The English public, then, need not be taken by surprise at the apparition of Piloty's grand work, 'Nero after the Burning of Rome,' undoubtedly the most important picture in the German Gallery of the present Exhibition. The figures, in this, the painter's last work, are life-size; and the picture in its total dimension is not less than twenty feet by fifteen feet. Nero, crowned with a rose-wreath, bloated, debauched, effeminate, yet grand in form, stalks through the mid picture, attended by favourites, slaves, and torch-bearers; a company of pretorian guards, somewhat, let it be admitted, wooden in painting and crude in colour, fill the far corner of the canvas: in the central foreground lies a group of Christian martyrs. The composition could scarcely, perhaps, have been more scattered or unskilled, save that the fiend-like figure of the Emperor dominates in desolation over all.

The scene is thrilling. Fire has devastated Rome for the last six days, and Nero goes forth to behold the burning Troy. He walks the Palatine where yet will rise his golden house, and the ruined Forum of broken arch and shattered column lies seething in flame, and smouldering in smoke. In the foreground are broken and upturned mosaics, crumbling and calcined walls, and black charred rafters, all wondrous for detailed, realistic painting. The picture, we repeat, is a masterpiece.

High Art has multifarious forms, as the German division of the Exhibition proves. We have treated of the German schools spiritual, we have spoken of the noble manner of Cornelius and Kaulbach, we must now throw together pictures somewhat miscellaneous in character, and possessing little in common save an academic treatment, which, since the days of Raphael and the Carracci, has become stereotyped throughout Europe. Schrader's life-size picture, 'The Death of Leonardo Da Vinci at Fontainebleau,' though tending to the naturalistic, rather than to the academic, may receive honourable mention under the present head. Leonardo, a noble figure, sinks back at the stroke of death; Francis, in richest robes as King of France, reaches forward in eager solicitude; a priest stands by ready to administer the last offices of the Church. The heads have character and power, the hands are instinct with meaning, and every accessory is painted with detailed circumstance, yet due subordination. The work is a contrast alike to English and German Pre-Raphaelitism: it is also by its bold realism directly antagonistic to schools ideal and generic. Kreling's 'Last Remnants of a Protestant Community,' deserves commendation. The Emperor of Austria contributes, among other works, one of the best examples of the naturalistic-historic—rich in colour, heads both noble and lovely—'The Meeting of Titian and Paul Veronese on the Ponte della Paglia, Venice,' by Zona. As an illustration of the Protestant, and therefore also of the naturalistic historic, may be noted Martenstein's 'Entry of Luther into Worms,' individual, matter of fact, and without somewhat commonplace, yet not without power. Thén's 'Angelica and Medora' belongs to the careful academic; smooth and weak, but not without beauty. Füger's 'Death of Germanicus' is more directly classic, with the modern spasmodic added. Führich's 'Sorrowing Jews,' seated under a tree, their harps hung in the branches (a subject treated with more effect and dignity by Bendemann, in his well-known work), is also somewhat over-agonised. In type and treatment Führich's composition partakes of a compromise between spiritualism and naturalism. Schloepcke's 'Death of Nicot, King of the Obotrites,' an onslaught among a troop of maddened horse-men, crude, chalky, and bad in colour, as not unusual in German Art, also belongs to the school of the ghost-like and the nightmare spasmodic. Jacob's 'Deposition from the Cross,' and Kaselowsky's 'Entombment,' may be ranked as good modern examples of the Christian Raphaelian which ruled the world before the days of the Munich and the Düsseldorf revival.

The school of Düsseldorf is often exclusively identified with spiritual Art. The republic of painters, however, centred in that city is, we may safely assert, more than usually diversified. The Municipal Gallery of Düsseldorf includes works in styles most varied. It contains, for example, a large picture, 'The Annunciation,' directly catholic, Christian, and spiritual, by Carl Müller; 'Ismael and Hagar,' by Köhler; 'Tasso and the two Leonoras,' by C. Sohn; portraits by Rötting; a landscape by C. F. Lessing; a wild sea-shore and a grand Norwegian fiord,

by Andreas Achenbach. But our present business is more expressly with the naturalistic school of *genre*, of which usually reputed lower style the same gallery furnishes some examples. Hasenclever's 'Tapping of a Wine Cask,' in Düsseldorf, and a smaller work, 'Conjugal Quarrel,' in Munich, both indulging in the same coarse comedy, may be quoted as trenchant works taken from common life. Knaus, too, is a painter who has attained renown in the same line; and we are glad to find that the International Exhibition, in 'The Funeral in the Forest,' possesses, if not a first-rate, yet at least an important work, by this famed artist. His 'Gambling,' in the Düsseldorf Gallery, is somewhat in the rude, vigorous manner of the French Breton, and Courbet, something after the style of the low Dutch, only with more of dirt, and larger and looser in execution. In the town of Düsseldorf was also to be found a more desperate attempt by the same artist, 'The Thief in the Market,'—life taken from riff-raff rabble, ragged rascals, the pests of society; each member in this chosen pictorial community stamped by some distinctive idiosyncrasy of villainy. The whole work was marked by the unmistakable genius of a Jack Sheppard drama. Even the very trees were ragged, jagged, worthless, and ill to do. 'The Funeral in the Forest,' in the present Exhibition, is not in the artist's roughest or best style, and lags far behind, both in virtue and villainy, 'The Thief in the Market'—a masterpiece and a marvel after its kind.

Naturalism is often used as a word of reproach, because identified in the history of Art with common nature; but with a people philosophic and transcendental as the Germans, the term has taken a higher significance. Hence to naturalism has been linked rationalism, and a rational naturalism has in turn been bound to Protestantism. These three elements intermingling constitute an Art philosophy, of which, in Germany, are found some zealous disciples. Indeed, Holbein's and Cranach's portraits of Erasmus and other reformers, have long identified German Art with the cause of Protestantism. It might be scarcely just to pledge the illustrious Friedrich Carl Lessing, the painter of the famed picture in Frankfurt, 'John Huss before the Council of Constance,' fully to this doctrine. Yet undoubtedly has this artist been by the general public identified with the naturalistic, rationalistic, and Protestant Art movement of Germany. We need scarcely point out the obvious practical results likely to ensue from the adoption of such an Art-creed. The artist, in this his naturalism, is no longer a blind slave to unregenerate nature; he believes in her essential divinity, and seeks to evoke her beauty and perfection. Strength, too, and guidance he finds in the intellect he is ready to enthroned: independent action, moreover, is secured through the right of private judgment, the corner-stone of his religion. We may, perhaps, have given too precise and logical a form to a pictorial phase, which as yet is but dimly shadowed. Still it cannot be questioned that, opposed to the school of catholic spiritualism, German mysticism and a dreary idealism, contrasted equally, though in ways widely dissimilar, to the naturalism which scours ditches and sweeps kennels, has grown up in Germany a rational, manly, and, we need scarcely add, therefore, truly poetic nature-study, which seeks out in man and in the outer world inherent divinity. Such, we incline to think, not only for Germany, but for all peoples and lands, is the sound and sure basis upon which to rear the high Art of an ever-progressive future. Time does not permit us further to enlarge upon

the topic. We need scarcely repeat that, in this branch of German Art, as in all others, the present Exhibition is deplorably defective. We are able, however, to point out one small, careful, and dramatic sketch by Lessing, 'Henry V. arresting Pope Paschal VII.' A much more important picture by the same artist, 'The Martyrdom of John Huss,' is now on view in the Egyptian Hall.

We may throw into one group works which are naturalistic neither in a high nor a low sense, unpretending pictures just taken from the ordinary forms of nature, and the everyday incidents of life. Carl Hubner's subject, 'The Emigrant's Farewell,' is after this sort. Hausmann's 'Galileo,' *E pure si muove*, Galileo standing forth in the midst of cardinals and bishops to take his trial—aspire to something higher, yet the work may fairly be set down as the *genre* of history, literal in costume, and marked by individual character. Menzel, in the same line, an artist devoted to the history of Frederick the Great, paints a vigorous and somewhat rough work, 'Frederick surprised by Night at Hochkirch.' The effect is striking—lowering darkness of night illumined by the flash of artillery. We may mention likewise in the same category, Camphauser's two, spirited horsemen, 'General Seydlitz,' and 'General Zieten.' Krüger's 'Parade in Berlin,' troops, painted with the detail of miniatures,—merits praise for its laborious industry.

The German divisions, Austria and the Zollverein, include some capably painted *genre* works, pretty miscellaneous subjects, in-doors and out, sometimes executed with Dutch finish, and occasionally taking a wider and bolder range. Becker's two pictures, 'A Petition to the Doge of Venice,' and 'A Court sitting in Judgment,' must be pronounced first-rate; point in character is boldly seized; the drawing is firm, the colour glowing, the finish detailed, yet broad and sketchy. Lewin's 'Hop-Gathering in Kent,' is a picture telling in character and incident, lively in colour, masterly in execution. Meyer's 'Blindman's Buff,' and other like works, are small, careful, and pretty, after the style of Gerard Dow. Waldmüller, of Vienna, bears a high name, and his two small detailed and Wilkie-like works, 'Christmas Eve,' and 'The Apprentice's Reception,' are not wholly unworthy of his established reputation. 'A Café in the Herzegovina,' by Schön, 'An Old Woman,' by Eybl, and 'A Quartette,' by Ender, all contributed by Austria, are first-rate for minute and brilliant execution. Siegwald Dahl sends a vigorous old man and dog, 'The Organ-Grinder,' Gauermann a 'Cattlepiece,' after the manner of Paul Potter. Otto Speckter, an artist of wide renown, is seen by two characteristic works, 'A Stork carrying an Infant,' between its wings for a cradle—a German reading of the classic Ganymede; and 'The Great Unknown,'—a large Newfoundland dog marching in among a caressing and snarling smaller tribe of puppies, terriers, and spaniels. Germany, through Kaulbach's illustrations to Reineke Fuchs, has become distinguished in this sly comedy among the brute creation.

Landscape art has reached a state of high elaboration in the school of Düsseldorf. Situated near the sea-board of the bold coast of Scandinavia, connected by river and road with Switzerland, and the forests and hills of central Germany, Düsseldorf has become the focus of a landscape art, in which mountains soar in the far horizon, forests frown in broad shadow across the plain, and storm clouds sweep tumultuously through the troubled sky. The tranquil landscapes of Claude, basking in a serenity of sunshine, with a ruined portico in classic guise standing against the evening sky, are wholly foreign

to the mountain and pine forest school of Düsseldorf. Nature, as painted by Claude, swoons in an atmosphere of silvery and golden loveliness; the landscapes of Leasing, Leu, and Achenbach, cold and sterile, frown under the northern blast, shrouded in snow, and grand in the terror of unruly elements. Jabin's Swiss picture may be quoted as a fair example of the Düsseldorf style. A waterfall tears fiercely along, lashed into maddened spray, pines rugged in anatomy stand their ground bravely, the distance is veiled in the poetic haze of imagination, the sky overcast with storm clouds, the sun struggling through the mountain mists. Leu's 'Return of Peasants and Flocks from Alpine Pastures,' is painted with power and detail, seizing an effect often favoured by the school—sunshine conflicting against storm. Andreas Achenbach, another famed name, contributes two works, 'A Sea Piece,' and 'The Coast of Skeveningen.' Hildebrandt, an enterprising artist, who has travelled and sketched in four quarters of the globe, paints a phenomenon in physical geography, 'Tropical Rain in the vicinity of Rio de Janeiro.' The King of Prussia sends 'The Ruins of a Temple,' by Eichhorn, a capital work, firm in execution, painted with character and detail. A glorious picture by Gude, though hanging in the Zollverein division, in justice must be placed to the credit of Norway. The landscapes contributed by Austria contrast with the style of Düsseldorf. Some are dotted with an infinity of detail which only can find a parallel in the school of our English Pre-Raphaelites; others belong to the old conservative style, which, throughout Europe, has now, by common consent, all but died out. Marko, a Hungarian, long residing in the neighbourhood of Florence, when the city of flowers was yet an appanage of Vienna, adheres almost invariably to the prescribed classic manner of Claude and of Poussin. The National Museum of Hungary contributes a somewhat weak composition by this artist. Haushofer's 'Landscape—Morning on the Chien-see,' remarkable for its microscopic finish, shows, with other works, both landscape and *genre*, that the Austrian school, unlike the academies of Munich and Düsseldorf, leans towards diminutive naturalism. We may, in fine, pronounce the landscape Art of Germany, especially as culminating in Düsseldorf, distinctively national; national even as her literature—dreamy, grand, magnificent. Madame de Staël said, with her usual epigramme, 'the French hold possession of the land; the English command the ocean; to the Germans is reserved the domain of air.' German landscapes, accordingly, rejoice in cloud-land, they sport with the drama of sunshine and shadow, they soar into the infinitude of space, veiling the far-off future in the shroud of mystery.

In the present article we have reviewed two distinct schools—the Italian and the German. We have found Italian Art divided between two opinions. On the one hand, a dreamy and faint reminiscence of a glorious past serves more as thralldom than for inspiration; on the other side, in the vapour, march onward the company of 'Young Italy,' hope inscribed on the forehead of the future. For the Italian school the past is dead, and the hereafter is as yet an unaccomplished vision. Furthermore, we have seen that German Art is both native and exotic; that the so-called Christian disciples of catholic Art have sold genius to the tradition of the middle ages; but that, side by side with these fervent worshippers of a bygone era, has arisen a company of strong, earnest men, reliant upon nature, and faithful to the spirit of their times.

J. BRAVINGTON ATKINSON.

SELECTED PICTURES.

FROM THE COLLECTION OF WILLIAM PRESTON, ESQ.,
OF BLACK ORANGE, LANCAHIRE.

THE SIGNAL.

Jacob Thompson, Painter. Or Cr. Cousen, Engraver.

ALL who have travelled through the Scottish Highlands—and there are not, it may be presumed, many southerners having time and means at their command, who have not visited that most picturesque locality of the British dominions—must have been spectators of some such scene as is represented in this picture. Towards the close of an autumnal afternoon, when the sportsman is wearied with his long ramble over mountain and moor, the tourist is pressing onwards to reach his next resting spot, the cottager is returning from market or from the day's labour in the field, a group of such characters may often be seen waiting, on the edge of some tranquil lake, the arrival of the boat which is to ferry them across, and so far aid them in reaching their several destinations. And it is just such a gathering which a painter who has a feeling for the beautiful, and an eye for the picturesque, would delight in transferring to his canvas—this mingling of the busy occupation of man with the loveliness and majesty of nature, a scene animated and poetical at the same time; for though the numerous figures introduced give abundance of life to the subject, even these are generally in a state of repose, and do not lead the mind away from the quietude suggested by the lofty grey mountains, rugged and almost barren, the smooth surface of the water, and the soft blue tints of an autumnal sky, dishevelled with clouds which portend no storm.

The landscape may, or may not, be a sketch from nature, but it has all the appearance of veritable truth; the painter is resident in the districts of the English lakes, and doubtless has often crossed the Border in search of subject-matter. It seems, whether intentionally or not, we cannot determine, that in the arrangement of his figures there is a kind of social classification. On the one side is the party of sportsmen, with their attendants, keepers, game carriers, and others. Among these is the youth, mounted on a shooting-pony, who has elevated his cap on a riding-whip for a signal to the ferryman, whose boat is seen coming from the opposite shore. The other group consists of an elderly Highlander, cottagers who have been gleaning, one girl whose basket of wares indicates marketing, some children and animals. Between the two groups, serving as a kind of connecting link, is a gleaner standing at the edge of the lake, as if anxious for the speedy approach of the boat.

In adopting this arrangement, Mr. Thompson has only followed the great authorities of Raffaele, and other distinguished old masters, who were sometimes accustomed to divide their compositions into two parts, almost distinct; but the practice, tested by the rules which have guided painters of more recent date, and especially those of comparatively modern times, is generally considered objectionable, as tending to weaken the force of the entire subject. The aim of an artist should be to concentrate his effect on one point, making all else subordinate to this purpose. Such a result would, in this case, have been, in our judgment, more effectually gained if the party were advanced a little more to the left, so as partially to conceal the opening; the distant gleaner being also moved to the left. The two groups would then have come nearly together, and would appear as one.

Apart from this consideration, Mr. Thompson's 'Signal' is a work of a most pleasing and highly popular character; as such transcripts of nature and life always are: the groups are arranged in an easy, unconventional manner; each figure looks as if it had placed itself where it would be most comfortable, and all are painted with great delicacy and care. The landscape, too, bears evidence of close and accurate study in mountainous regions. The picture was exhibited at the Royal Academy in 1860, but the artist has, if we are not mistaken, subsequently worked upon it with decided advantage. It is now in the International Exhibition.



JACOB THOMPSON. PINT.

THE SIGNAL.

FROM THE PICTURE IN THE POSSESSION OF WM PRESTON, ESQ.

CHARLES COUSEW. SCULPT.



ROME, AND HER WORKS OF ART.

PART XVIII.—THE VATICAN.



URING a period of nearly five centuries the temporal power of Rome and her rulers has centred in the Vatican; thence have gone forth the edicts and decrees which have overawed the sovereigns and nations of Europe, and humbled them at the footstool of the papal throne. Within arm's length, as it were, of this celebrated edifice, and connected with it by secret passages, stands a smaller building, whose very name has long been a word of terror; the Palace of the Inquisition was deemed a fitting adjunct to the palace of the pontiff, without which he could not reign in safety, nor could the interests of Christianity be upheld. The thunders of the Vatican were followed not so much by the shouts of contending armies, and the shock of rushing squadrons, as by the shrieks of captives and the dying groans of tortured victims. If the walls of the Inquisition, the outworks, so to speak, of the fortress of papacy, could reveal what they have witnessed, how long and black would be the catalogue of inhuman deeds perpetrated in the sacred name of religion!

Unhappily the stain of persecution is not only found on the vestments of the Romish church: those of Protestantism have also their sanguinary spots to detract from their purity—less foul, perhaps, and less frequent, but yet enough of both to preclude boasting as regards the past. The spread of knowledge and of social liberty has, however, caused the sword of religious tyranny to be sheathed 'throughout the greater part of Christendom, and events seem to be rapidly hastening on to a period when a man's creed shall, as Byron says, "rest between him and his Maker."

But it is not the political history of the Vatican which concerns us in these pages, nor yet the history of the crowned prelates who have sat enthroned therein with more than the pomp and majesty of kings and emperors; we have little or nothing to do with these except in so far as they may have been instrumental in developing and fostering the great masters of Art, and in the preservation of their works. Pontiffs and cardinals have passed away, leaving little behind them as regards themselves individually of which the world now cares to hear or read; but Raffaele still lives in the Loggie, and Michel Angelo stands forth in all his grandeur in the Sistine Chapel and *Stanza* of the great papal palace, and in his glorious 'Transfiguration'; Domenichino is seen in his celebrated 'Last Communion of St. Jerome,' and Titian in his 'St. Sebastian'; while the Museum of the Vatican is filled with sculptures buried for ages amid the ruins of old Rome, but once more revisiting the earth to show what Art was among the Greeks and in the most enlightened period of the Roman empire. These, and the numerous other works contained within its walls, have exercised as powerful an influence on the civilisation of Christendom as the decrees of the pontiffs have on its religious and political actions.

The origin of the Vatican is lost in the darkness of ages; the circus and gardens of Nero once occupied the place where it stands: its history is associated with the earliest records of the Christian Church, for, during the space of about fourteen centuries, as is presumed, it has been the occasional, and sometimes the chief, residence of the reigning pope; but, as was intimated in the commencing sentence of this notice, the temporal power of the successors of St. Peter had comparatively little influence over the nations of Europe till the thirteenth and fourteenth centuries: kings, princes, and peoples acknowledged them as the heads of the Church, but refused to submit implicitly to their behests and dictation. Tradition traces the foundation of the palace, as an appendage to the Basilica of St. Peter, to the time of Constantine, but till the fourteenth century the popes generally resided in the palace of St. John Lateran. The original

edifice had become so dilapidated in the twelfth century, that the then pope, Celestinus III., determined to pull it down and rebuild it. The work was commenced during his pontificate, but Celestinus died long before it was finished, and the accomplishment of his task was left to his successor, Innocent III., who entertained Peter II., King of Arragon, in the new palace, which later popes have at different times altered, restored, enlarged, and embellished. One has only to imagine a vast, irregular mass of buildings, erected at various epochs and by various hands, a sort of architectural medley, without harmony of design, without grace or regularity, to have an idea of what the Vatican presents to the eye. Among the most famous architects and designers who contributed to render it what it now is, were Sangallo, Bramante, Michel Angelo, Raffaele, Fontana, Maderno, and Bernini. The three stories composing this vast edifice contain, as has been estimated, no fewer than eleven thousand rooms, saloons, galleries, chapels, and corridors, which cover a space of more than eleven hundred feet in length, by upwards of seven hundred and sixty feet in breadth: it has eight principal and two hundred secondary staircases, and twenty large courts. By the side of the equestrian statue of the Emperor Constantine is the grand staircase, constructed by Bernini, which has acquired an architectural celebrity, not so much, perhaps, on account of its size, though this is great, as from the remarkable ingenuity and skill exhibited by the builder in producing an illusory effect of perspective. This staircase, called the *Scala Regia*, leads to the *Sala Regia*, or hall of audience for foreign ambassadors, erected about the middle of the sixteenth century, and nearly ninety years before the staircase was in existence. The hall is from the designs of Antonio Sangallo, and was built during the pontificate of Paul III., Cardinal Farnese; it serves as a magnificent vestibule to the celebrated Sistine and Pauline Chapels, and also leads to the apartments which contain the Loggie of Raffaele. The

walls of the *Sala Regia* are decorated with paintings in fresco, illustrating events in the history of the popes: they have a striking effect, from the colossal size of the figures. The most important pictures are—'The Absolution of the Emperor Henry IV. by Gregory VII.,' and 'The Attack of Tunis in 1553,' both by Taddeo and Federico Zucari; 'The Removal of the Holy See from Avignon by Gregory XI.,' 'The Massacre of St. Bartholomew,' and 'The League against the Turks,' all by Giorgio Vasari; and 'Alexander III. blessing Frederick Barbarossa in the Piazza of St. Mark at Venice,' by Giuseppe Porta.

The Pauline and Sistine Chapels are remarkable chiefly as containing the far-famed works of Michel Angelo; the former possesses his 'Crucifixion of St. Peter,' and his 'Conversion of St. Paul,' the latter 'The Last Judgment,' and his subjects from the Creation and the Deluge: these have all been described in a former chapter of this series, when writing of Michel Angelo. In addition to the works of the great Florentine painter, the walls of the Sistine Chapel are decorated, in fresco, with pictures by Perugino, Roselli, Botticelli, Alessandro Filippi, Signorelli, and Ghirlandajo—the subjects taken from Scripture history; and between the windows are a number of portraits of the popes, by Botticelli. The historical paintings are valuable as examples of the Art of that period, but they are felt to be of comparative insignificance when seen in juxtaposition with Angelo's grand altar-piece of 'The Last Judgment.' The best of the former is Perugino's 'Christ delivering the Keys to St. Peter.'

Passing out at the door opposite to that by which the visitor enters the *Sala Regia*, he finds himself in the celebrated arcade known as the Loggie of Raffaele. The decorations here, as well as the famous *Stanza*, by the same artist, in the

adjoining apartments, have already been described in preceding papers; so also were the tapestries which hung in a gallery close by the *Stanza*. Seven out of the eleven cartoons designed by Raffaele for these fabrics are, as our readers generally need scarcely to be informed, at Hampton Court.

The picture gallery of the Vatican holds a high place among the great European collections, more, however, on account of the celebrity of the paintings than their number, which does not reach fifty. One room contains three only, but these have a world-wide reputation: they are Raffaele's 'Transfiguration' and 'Madonna di Foligno,' both described in a



ST. SEBASTIAN.

former paper, and Domenichino's 'LAST COMMUNION OF ST. JEROME,' engraved on page 188; it has always been esteemed the *chef-d'œuvre* of the master. St. Jerome, one of the most celebrated ancient fathers of the Church, is said to have died at Bethlehem, in a convent which he had made his residence after quitting Rome, about the middle of the fifth century. Domenichino's picture was painted for the church of Ara Coeli, in Rome, and there is a story told concerning it, that the monks were so dissatisfied with the work that they refused to hang it over the altar, the place for which it was destined, and hid it away. Some years after they gave a commission to Nicholas Poussin to paint another instead, sending him, to save the cost of new canvas, the picture by Domenichino, that he might use that. Poussin refused to perpetrate such an outrage, and told the holy brotherhood they already were possessed of one of the finest pictures in the world: moreover, he made known its existence, of which the public seemed not to have been aware; thus it was rescued from destruction, and has since remained for the gratification of posterity. When the French, at the close of the last century, rifled Italy of so many noble works of Art, the 'St. Jerome' was among the number, and, in 1797, it was deposited in the Louvre, but restored at the peace, and placed in the Vatican.

Domenichino belonged to the school of the Carracci, at Bologna: Kügler, speaking of his works, says that he frequently made use of the compositions of other artists, and refers to the 'St. Jerome' as a close imitation of the same subject by Agostino Carracci, qualifying, however, his charge of plagiarism by admitting that "the imitation is not servile, and there is an interesting individuality in several of the heads." This is but faint praise for so noble a composition—noble for the simplicity and truthfulness of the conception, for its pathos and earnestness. The dying saint, whose limbs and body give painful evidence of the weariness and watchings he had undergone, of the discipline of the flesh to which he had voluntarily submitted himself by fastings and devout meditations,—acts whereby men in all ages have thought to please God, though at the expense of neglecting other duties,—is kneeling, supported by his brethren, before the altar of the church, which, by a strange perversion of the usual arrangement of interior church architecture, is placed near an open doorway. The ecclesiastic who administers the Eucharist is St. Ephraim, Bishop of Syria; he is assisted by a deacon, who holds the cup, and an attendant kneels by the side of the latter, with the book of the Gospels in his hand. The figure represented as kissing the hand of St. Jerome is Santa Paola. Throughout the entire composition nothing is introduced to distract the mind from the one idea of the subject, unless it be the lion; but the introduction of the animal was a necessity, for a picture of St. Jerome without a lion would be as unintelligible to the initiated as a portrait of Hogarth without his dog: in either case the omission would be heresy. And while every thought of the venerable communicant seems to be reverentially fixed on the solemn rite of the Church, all eyes are turned upon him as the object of love and pious regard: it is this unity of sympathetic expression that gives such dignified value to the figures; the simplicity of their arrangement, so far from weakening the power of the grouping, adds immeasurably to it. Domenichino's ecclesiastical personages are remarkable, in all his works, for the richness of their vestments; and there is here no exception to the rule, though they are not strictly nationally correct, so to speak, for they belong to the Greek Church, and not to the Roman or the Church of Palestine. The floating cherubs may be assumed to indicate heavenly messengers waiting to convey to its final home above the soul of the dying man, so soon as it is released from its fragile earthly tenement.

This picture, with the two by Raffaele to which allusion has been made, are in an apartment by themselves, the second shown to visitors. We will now examine some of the principal contents of the other rooms.

One of the most recent additions to the collection is a 'St. Jerome,' by Leonardo da Vinci, purchased by the present pontiff, Pius IX.: the most attractive portion of this work is the saint's face, which is beautifully modelled and most expressive. Here also is seen the emblematical lion, but the animal and most of the lower part of the picture seem to be unfinished, and as if one of the great master's pupils had been partially employed on the canvas, leaving it for Leonardo to complete. Not very far from this hang three exquisite little pictures, executed by Raffaele when quite young: the subjects are—'The Annunciation,' 'The Adoration of the Magi,' and 'The Presentation in the Temple'; they originally formed the *predella* of 'The Coronation of the Virgin,' to which we shall presently refer; it would be difficult to find any compositions, even by Raffaele himself, with more earnest sentiment and more delicacy of feeling. The grand old painter, Andrea Mantegna, who lived in the fifteenth century, is seen in a fine 'Pieta,' somewhat hard in style, after the manner of the period, but full of power and pathetic expression. The body of Christ, supported by Nicodemus, is anointed by Mary Magdalene, Joseph of Arimathea holding in his hands the vase containing the perfumes. The death-like appearance of the figure of Christ, and especially the face, worn and distressed by agony, are admirably given. A work by a still older painter, Fra Angelico, hangs next to Mantegna's 'Pieta'; in two compartments enclosed in one frame are represented scenes in the history of 'St. Nicholas of Bari'; they originally formed portions of the altar-piece in the sacristy of St. Domenico, at Perugia: the subjects respectively are the birth of the saint, his election as bishop, his generosity to the father of three young girls, his kindness to the poor of his diocese during a period of distress, and the assistance he personally renders to the crew of a vessel threatened with shipwreck. Kügler remarks of these pictures, that "they exhibit the happy nature of the artist in the department of semi-historical genre, which he treats with the utmost *naïveté*, and with miniature-like elegance of handling. The charming treatment also of the accessories, namely, of the architectural vistas, almost reminds us of Flemish works."

Guercino, the name by which Barbieri is commonly known, is well represented here by his 'Incredulity of St. Thomas'; he has two other pictures in the gallery, a 'Magdalen' and 'John the Baptist,' but neither is so compared with the first mentioned, a subject which seems to have been a favourite with the artist, for he painted it several times. This work is in the second manner of Guercino, the style he adopted after relinquishing the coarse handling and exaggerated expression of *Caravaggio*, and followed the lighter and more delicate manner of Guido. The face of Christ, seen in profile, is very soft and noble in expression, its sweetness tinged, however, with a shade of reproach: his mantle has fallen off the shoulder just sufficiently to show the wounded side, at which the apostle is gazing with eagerness and awe. The entire interest of the picture is concentrated in these two figures, which are very effectively composed, dignified in action, yet unconstrained and natural. That of St. Peter, who is introduced, is tame and meaningless. The picture is in excellent preservation, and the colouring throughout powerful yet harmonious. The 'Magdalen' had the misfortune to undergo a restoration some few years ago; the process has by no means improved it, still we may assume from what is left that the picture was originally fine. Mary is contemplating the instruments of Christ's death, placed before her by an angel; her face expresses mingled tenderness and sorrow, while the forms of the two figures show much elegance in design and softness of texture in colouring. It was originally painted for the church, or rather college, *degli Convertiti*, or converted heretics; at the suppression of this institution it passed into the Quirinal, and thence to the Vatican.

'St. Sebastian,' engraved on a preceding page, is a composition by Titian, painted for the church of the Frari, at Venice, and is a companion to his 'Assumption,' formerly in the same church, but now in the Academy



THE VISION OF ST. ROMUALDO.

of Venice. The 'St. Sebastian' was purchased by Clement XIV., who placed it in the Quirinal, whence it was removed to the Vatican by Pius VII. The former pontiff caused the top to be cut off, to make it match Raffaele's 'Transfiguration': in our engraving this is restored, its absence being most destructive to the general effect of the picture. In the lower part of the composition is the young Roman martyr, with his hands bound behind him, and pierced by arrows; by his side stand St. Francis, bearing a small cross, St. Anthony of Padua, holding a lily, St. Ambrose, with the crozier, St. Peter, and St. Catherine; the whole group is conventionally arranged, and shows but little point: in the upper portion appear the Madonna and Infant Christ, attended by angels. The colouring generally is fine, that of the figure of St. Sebastian especially so; but there are pictures by this great master of the Venetian school far richer and more brilliant.

'The Assumption of the Virgin,' called by some critics the 'Coronation of the Virgin,' is the joint production of Raffaele, Giulio Romano, and Francesco Penni. The picture was a commission given to the first of these by the monks of the convent of Monte Luce, near Perugia, in 1505, when Raffaele was only in his twenty-second year: he made a sketch for it, which was, we believe, in the collection of Sir Thomas Lawrence: but Raffaele only commenced painting the larger work a short time prior to his death, and did not live to complete much, if any, even of the upper portion. At his decease other artists engaged to finish it, Romano taking the upper part and Penni the lower. The former, representing Christ and the Virgin surrounded by angels, is infinitely superior to the latter; for though the figure of the Saviour is poor in conception and void of expression, the face of the Virgin is decidedly good, and the heads of the angels are also excellent in character. The lower part exhibits the apostles round the tomb of Christ; their features are unmeaning, their actions forced, and the colouring is cold and muddy.

A very different work from this is Raffaele's 'Coronation of the Virgin,' though one of his earliest pictures, painted in 1501-2, when he was about seventeen years of age, for the church of St. Francesco, at Perugia. In 1797, it was taken by the French from that town to Paris, and while there, was transferred to canvas, receiving some damage in the process. The apostles are grouped round the empty tomb of the risen Saviour, who, with the Virgin, is seen throned in the heavens, surrounded by angels with musical instruments. Some of the figures are strongly characteristic of the manner Raffaele acquired in the school of Perugino.

'THE ENTOMBMENT,' engraved on this page, has always been regarded by critics as the *chef d'œuvre* of Michel-Angelo Amerighi, usually called Caravaggio, the great master of the naturalistic school, who died in 1609. It has been truly said of him that he was "an artist whose wild passions and tempestuous life were the counterpart of his pictures;" and, therefore, it may be added, one quite unsuited to treat with propriety so solemn a subject as that before us; still, estimated pictorially, it is a work of no ordinary genius. The personages taking part in the rites of sepulture are Joseph of Arimathea, who holds the upper part of the body, Nicodemus, who bears the lower, and the three Maries. Kugler expresses the following opinion of the picture:—"It is certainly wanting in all the characteristics of holy sublimity, but, nevertheless, is full of solemnity, only, perhaps, too like the funeral ceremony of a gipsy chief. There is, however, room, even within these limits, for the high mastery of representation, and for the most striking expression. A figure of such natural sorrow as the Virgin, who is represented exhausted with weeping, with her trembling, outstretched hands, has seldom been painted. Even as mother of a gipsy

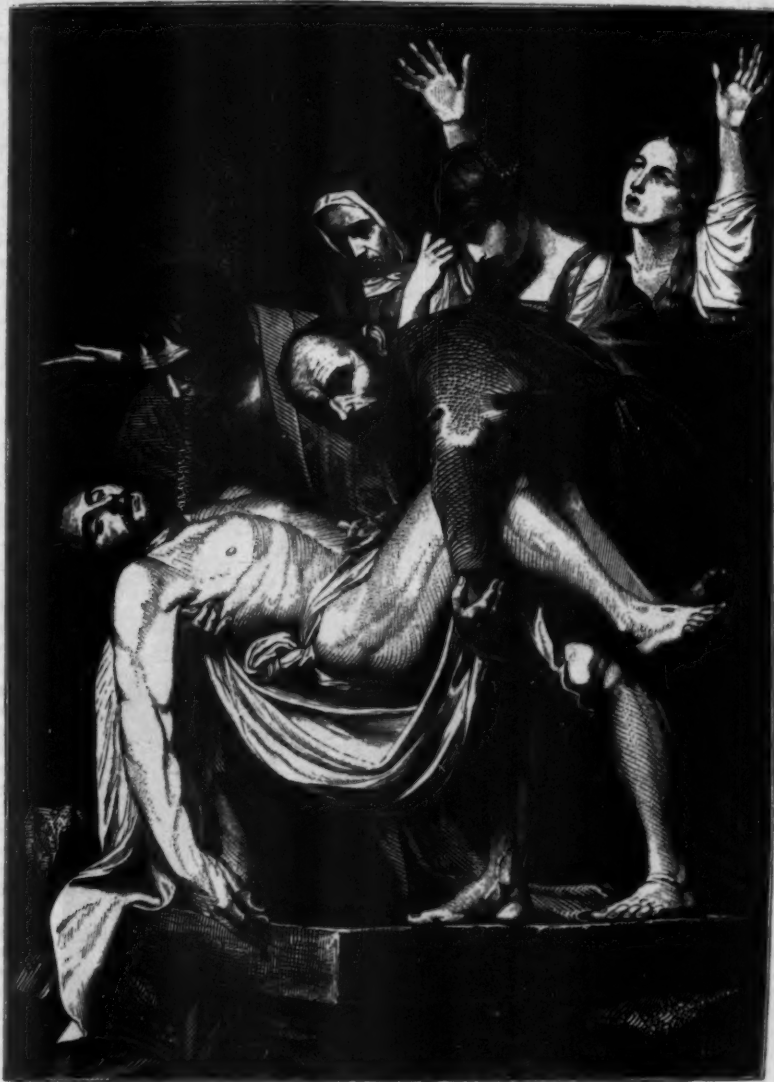
chief, she is dignified and touching." Its great merits are the admirable disposition of the figures, their powerful, though rather overstrained, action, and the highly luminous effect produced by the arrangement of light and shade. The general expression of the picture is entirely melodramatic, producing in the mind of the spectator admiration of the painter's masterly application of the materials of Art, rather than any deep and earnest feeling of its spirituality. There is little or no harmony between the theme and its treatment. This peculiarity belongs to the school of which Caravaggio may be called the chief; it is apparent in the works of his immediate followers, and in those who came after them. Neither is it limited to the Italian painters. Ribera, the Spaniard; Valentin, the Frenchman; Rubens, the Fleming; and Rembrandt, the Dutchman, were all more or less tinged with it. The sacred subjects produced by these artists want the refined expression and unmistakable religious sentiment observable in the works of the early Italians. There is a kind of physical energy and much intelligent animation in their figures, but very little of personal beauty and grace, and still less of the "divinity within." Their holy men and women bear about them the marks of the Fall, not the renovated nature which is the result

of the hearty reception of the truths of Christianity in all their life-giving and elevating power.

The early Paduan school is here worthily represented by a fresco picture, attributed, and scarcely without a doubt, to Ambrogio, known as Melozzo da Forlì, who flourished towards the end of the fifteenth century, and is presumed to have been a scholar of Squarcione, the founder of the school. The style adopted by these Paduan artists seems to have arisen from their close study of antique sculpture, which gave to their works a character more plastic than pictorial. "The forms are severely and sharply defined; the drapery is often ideally treated, according to the antique costume—so much so, that, in order to allow the forms of the body to appear more marked, it seems to cling to the figure. The general arrangement more frequently resembles that of *bassi-reliefs* than of rounded groups. The accessories display, in like manner, a special attention to antique models, particularly in the architecture and ornaments. The imitation of antique embellishments is very perceptible in the frequent introduction of festoons of fruit in the pictures of this school. It is remarkable to observe how the study of antique sculpture, combined as it was with the naturalising tendency of the day, led to an exaggerated sharpness in the marking of the forms, which sometimes bordered on excess. In the drapery, the same imitation led to the use of a multitude of small, sharp, oblique folds, which break the large, flowing lines, and sometimes even

injure the effect of the leading forms."—(Kugler.) Assuming these remarks to be correct, and they fall in with the opinions of the best writers on early Italian Art, it is quite evident that the sculptured works which the artists of Padua employed as their models were, in all probability, of Roman origin, and not those of the highest state of Greek Art, which ignored everything of a florid, decorative character. The best Greek sculptures are distinguished by the purest simplicity of design, soft and well rounded forms, with draperies broad and flowing in their folds, and not broken up into minute details; in fact, they are the very reverse of the productions which have come down to us from the hands of the Romans, especially those belonging to the latter periods of the empire.

The picture in the Vatican by Melozzo da Forlì, represents Sixtus IV. in the old Vatican library, surrounded by two cardinals and some great officers of state. It was removed from the walls of the former edifice by Leo XII., and is interesting more on account of the portraits than for any especial pictorial quality it possesses. The portrait of Sixtus (Cardinal Della Rovere) is characteristic of a man whose acts as pontiff show him to



THE ENTOMBMENT.

have been one of the most turbulent and unscrupulous of the occupants of St. Peter's chair. The two cardinals are his two nephews, Giulio della Rovere, afterwards Julius II., whose warlike disposition better fitted him to wield a sword than bear a crozier; and Peter Riario di Savoya. In the centre is Platina, the librarian of the Vatican, and historian of the Popes: he is kneeling, and points to a manuscript which he holds in his hand. A little in the background are two younger men in rich costumes: the taller of the two is Girolamo Riario, brother of Peter; the other is John della Rovere, Giulio's brother: thus the picture may be called a group of family portraits. The finest head is that of Cardinal Rovere. It well expresses his restless, haughty, and impetuous character. He was the patron of Michel Angelo, Raffaele, and Bramanti. Raffaele's portrait of him, now in the Pitti Palace at Florence, shows Julius as an old man, but with the same proud imperious expression of countenance, and eyes still full of unextinguished power. One among several repetitions of this portrait is in our National Gallery.

'THE VISION OF ST. ROMUALDO,' engraved on page 186, is by Andrea Sacchi, who lived in the first half of the seventeenth century. Romualdo was the founder, in the eleventh century, of the monastic order of the Camaldolenses, or Camaldolites. He is here represented as explaining to some of the monks the vision which occasioned the establishment of the fraternity—a ladder, like that of Jacob's, whereby the monks of the order were to ascend to heaven. Some of them are seen in the act of mounting it. This picture was long regarded, though its reputation has somewhat declined, as one of the finest altar-pieces in Rome. It was formerly in the church of St. Romualdo. Yet, notwithstanding modern criticism has tended to lower the work in public estimation, it presents great excellence, especially in the management of light and shade. The dress worn by the Camaldolites is white. The particular difficulty, therefore, which the artist had to contend with, was to avoid monotony of tone and colour. This he has effected by a very skilful management of *chiar-oscuro*, which is quite Rembrandtish in character. It is said that Sacchi borrowed the idea of the subject from, and that the treatment was suggested by, observing three millers seated under a tree.

No one unacquainted with the whole artistic life of the painter would suppose that 'The Crucifixion of St. Peter,' in the Vatican, is the work of the same hand which produced the graceful, animated, and beautiful composition of 'Phœbus and Aurora,' in the Rospigliosi Palace, and the numerous saintly 'Madonnas' bearing the name of Guido; for no contrast could be greater than is exhibited between the first mentioned picture and the others. Many of Guido's earlier works show the impress of Caravaggio's influence; his 'Crucifixion of St. Peter' more, perhaps, than any other. Lanzi classes it among his best pictures, and, undoubtedly, it is entitled to rank as such, if forms—bold even to coarseness—power without grandeur, and action without a sentiment of mental feeling, constitute excellence in Art, or are preferable to their opposites. The admirers of such qualities as these will not be disappointed by examining his 'St. Peter.' Certainly a more pleasing work in every way, and one manifesting a higher development of mind, though less, perhaps, of technical skill, is 'The Virgin and Infant Christ' enthroned, with St. Thomas and St. Jerome worshipping them. It was formerly in the Cathedral of Pesaro, afterwards in the Louvre, whence it was transferred to the Vatican. Here Guido is seen in his own proper person. The figures are refined in expression, tender in colour, and not devoid of dignity. St. Thomas is by far the most striking of the group.

Raffaele's master, Perugino, is represented by three or four examples. The first is 'St. Benedict, St. Placidus, and Flavia, his Sister,' formerly in the sacristy of St. Peter's, at Perugino, from which church it was abstracted by the French in 1797, but sent back to Italy at the peace of 1814. A better picture than this is the 'Madonna and Infant Christ' enthroned. Standing at the foot of the throne, two on each side, are St. Lorenzo, St. Louis, Ercolano, a Bishop of Perugia, and St. Constantius. The composition is stiff and conventional, but is not devoid of a certain graceful simplicity, while the draperies are richly ornamented, and dis-

posed with a degree of elegance. The picture is also attractive by depth and harmony of colour. It is painted on wood. 'The Resurrection,' by the same master, was formerly in the church of St. Francesco, at Perugia. It has obtained a special notoriety, from the tradition which has been handed down relatively to the personages introduced; the soldier fleeing in haste and alarm from the sepulchre is said to be a portrait of Perugino, painted by his pupil Raffaele, whose portrait, as the sleeping soldier, is the work of his preceptor.

Garofalo was one of the most fantastic followers of the school of Raffaele: there is here a small picture by him of 'The Holy Family,' with St. Catherine presenting a palm branch to the Infant Christ, who is carried in the arms of the Virgin. This artist's colouring is brilliant, but deficient in harmony, and his execution is free and masterly: his easel pictures are his best, and this in the Vatican may rank among the number. There is an excellent example of his works in our National Gallery, a Madonna with saints.

'The Martyrdom of St. Processus and St. Martinianus,' by the Frenchman Moses Valentin, one of the most distinguished scholars of Car-

vaggio, is scarcely worthy of the company amid which it is placed; still less do its merits entitle it to be reproduced, as it has been, in mosaics for St. Peter's.

Two examples of Spanish Art have somewhat recently been added to the Italian pictures which hang in the gallery of the Vatican; both are by Murillo: one, 'St. Catherine of Alexandria,' is good, but the artist painted many far better works. The other, 'The Prodigal Son,' is inferior to the 'St. Catherine.' But the picture which strikes the visitor as being quite "out of its element" amid the congress of Virgins, saints, martyrs, and holy men and women of all kinds gathered within these walls, is a group of cows, one of which a country-girl is milking, by Paul Potter, the Dutchman: a capital work, which has the effect of drawing away the thoughts from the visionary glories of the unseen world to the realities and necessities of life. A bucolic painting in the Vatican seems a strange anomaly.

The sculptured works in the Museum, and scattered through several apartments of the edifice, will, in all probability, form the subject of a separate notice at a future time; but there are some paintings in the Vatican yet to be pointed out; they do not, however, hang in the picture gallery, but are placed in the halls of the library and elsewhere. The ceiling of the entrance hall is ornamented with arabesques, painted by Paul Bril and Marco da Faenza, and on the walls are numerous portraits of those who have successively filled the office of librarian; among the finest is that of Cardinal Giustiniani, by Domenichino. The principal apartment of the library, known as the "Great Hall," contains several pictures by Viviani, Baglioni, Salviati, Nogari, Nebbia, and others, which represent the history of the library, the councils of the church, the buildings erected by Sixtus V.; here, also, are some portraits of the most distinguished

librarians. Another chamber has some modern frescoes, the subjects of which refer to important events in the lives of Popes Pius VI. and VII.; one of them represents the latter dignitary, with his secretary, Cardinal Pacci, at the door of the Quirinal Palace, in the act of stepping into his carriage as prisoners of the French general Radet. The ceiling of an adjoining room is painted—by Guido, it is said—in fresco, the subjects taken from the history of Samson; but the most remarkable work in this apartment, and, perhaps, the most remarkable of its kind in Rome, is the celebrated 'Nozze Aldobrandini.' This fresco was discovered near the Arch of Gallienus on the Esquiline, in 1806, during the pontificate of Clement VIII., and purchased by a member of the family whose name it now bears. The subject of the picture is the 'Marriage of Peleus and Thetis,' the costume of the figures, ten in number, and the accessories are unquestionably Greek; the figures are small in size, but distinguished by symmetrical form and graceful attitude. The painting was copied, soon after its discovery, by several artists, among them by Nicholas Poussin, whose copy may now be seen in the Doria Palace. Two other ancient frescoes are in the same chamber, but they are not of sufficient importance to invite especial remark.

JAMES DAFFORSE.



THE LAST COMMUNION OF ST. JEROME.

ART IN PARLIAMENT.

It was late in the session before anything was said in parliament on the subject of Art. On the 22nd of July Lord Elcho reminded the House of Commons that the rival claims of the Academy and of the National Gallery were yet unsettled. His lordship had given notice of a motion for a royal commission to inquire into the present position of the Royal Academy, and its relations with the National Gallery, but the motion was postponed. There have been proposed for the National Gallery not less than thirteen sites within the last twelve months. The very number of these propositions is absurd—there are not five eligible sites attainable for a new National Gallery. In a few words, thus stands the case:—A moiety of the building in Trafalgar Square is insufficient for either the Royal Academy or the National Gallery—for either institution the whole would be but enough. By the Royal Academy, perhaps two thousand works of Art have been rejected from the exhibition of this season. It must not be understood that the greater number of these were works of excellence, but many of them were productions of high merit. To the National Gallery a new Italian school has been added, and so crowded are even the brilliant contents of this room, that more than ever does the addition make us sensible of the want of space. To find room for the Turner collection, many—we believe more than thirty pictures—have been removed entirely; some of the old German schools, and others; the majority rather remarkable as curious links in the history of Art than valuable as examples of painting. Thus, if the National catalogue were fittingly disposed, there are pictures enough nearly to fill the entire building. Surely the hanging of Turner's pictures must now be satisfactory to those who decried his studios sketchiness. All these flashing canvases are now sufficiently removed from the eye; but if the wearied essence of Turner ever seek rest within those crowded walls, it will find no refreshment there—this is not the hanging contemplated in his will.

Lord Elcho reverted to all the reiterated complaints against the Academy, each of which has been considered again and again in the pages of the *Art-Journal*. In reference to our public statues, the speaker proceeded to observe that the Greeks were careful to place their most beautiful figures in the most public places, in order that their wives, by the contemplation of such admirable productions, might have beautiful children. The inference was that our public monuments, especially those in Trafalgar Square, would not conduce to the same end. Lord Elcho believes that the many failures in our public monuments arise from the want of "artistic and architectural control." Some months ago, we set forth, in an article on this subject, the way in which our public statues were got up. Strangers ask, with amazement, why our best works are not found in the most prominent places? why Havelock and Napier have not been executed by A and B, instead of Y and Z? Private committees and pet artists they cannot understand—whence our rule of placing our worst Art in our best sites. Inasmuch as the question of Art is not read up by the House like those of cotton, corn, and Armstrong guns, we are not surprised at the amiable simplicity of members hoping that in the Royal Academy, "reformed, enlarged, reconstituted, by the extension of the non-professional element," would be found a committee of advice, which would be of immense use in all questions of Art and public monuments. The italics are ours, and we should have been most grateful to Lord Elcho had he been a little more explicit about the non-professional element which he would propose as a twin oracle to the Academy. It was stated that, at the beginning of the present century, three public monuments were proposed to be raised to Lord Nelson, Lord Cornwallis, and Mr. Pitt. They were referred to the Royal Academy, and the only reason why this system of reference broke down was because the Academy "appeared rather inclined to job, and keep the work entirely in their own hands." But it is hoped that the larger infusion of the

non-professional element would be a complete check and bar to anything like jobbing.

The question of Art is by no means so important as many of those which are even slightly touched upon daily in the House of Commons, but it cannot be entertained without longer study and inquiry than is necessary to most other subjects. The Royal Academy is, perhaps, regarded as one of a multitude of corporate bodies, wherein, as a rule, a perfect unanimity prevails on the entire programme of official duties; this may be so; but, as a body, their sympathetic fellowship goes no further. The principal divisions of the Academy are two: one—the younger—advocating what is understood by the word progress; the other, consisting of the elders of the body, does battle for that which was privilege in the infancy of the institution, but which is now abuse. Besides these great divisions, the members entertain among themselves private grievance lists, abounding in animated hatreds, of which the privilege of hanging is a fertile source. Lord Elcho speaks grudgingly of the sinecures held by the five honorary members of the Academy:—the Bishop of Oxford, Chaplain; Mr. Grote, Professor of Ancient History; Dean Milman, Professor of Ancient Literature; Earl Stanhope, Professor of Antiquities; and Sir Henry Holland, Secretary and Foreign Correspondent. As Lord Elcho has not detailed his views in reference to his prospective changes, and he complains that these gentlemen do nothing, at the same time speaking so hopefully of the non-professional element, it is probable that he will begin by proposing that the hanging committee shall henceforward be elected from among these gentlemen, commencing with the Bishop of Oxford, Mr. Grote, and Dean Milman. The House of Commons is well-intentioned towards the Academy, but the House does not really know what to do with it. Parliament means well, but it knows not in what direction to legislate. There is, from time to time, much bitter and ignorant sarcasm launched against the body, but there is also expression of much amiable feeling. Lord Elcho may safely broach his contemplated emendations to parliament, but let him lay his proposals before a meeting of the forty, under their own roof, and he will then discover how little he knows of the subject he has taken up. His lordship concluded his speech by moving—"That a humble address be presented to Her Majesty, that she will be graciously pleased to issue a Royal Commission to inquire into the present position of the Royal Academy in relation to the Fine Arts, and into the circumstances and conditions under which it occupies a portion of the National Gallery, and to suggest such measures as may be required to render it more useful in promoting Art, and in improving and developing public taste."

Mr. Cowper coincided with Lord Elcho in the belief that such an inquiry would lead to results honourable to the Academy and valuable to the public. He understood that the Commissioners would only have to inquire as to the means of making the Academy most efficient for the purposes for which it was instituted. It would be wasting time to discuss whether the Academy should be abolished, and perfect free trade in Art established. The Royal Academy was intended to provide schools for the instruction of students, to exhibit deserving works of Art, and to confer honorary titles and rewards of merit. In former times, great sculptors and painters were accustomed to surround themselves with young men, who learnt of them the technical details of the art, and imbibed the spirit of their masters; the students, in return, aiding in the production of the master's works. In the present day it would be impossible that these relations could exist between mature artists and young men who were commencing a career of Art. If Art was to be taught at all, it must be in schools, and he should regret to see those schools dependent upon private enterprise.

Both in and out of parliament, there is much idle talk about "schools" of Art. Now, we have always congratulated the English profession of painting that there was no English "school," according to the usual loose interpretation of the word. All the freshness of English pictures is due to the fact that our painters are the pupils of nature, and unfettered by conventionalities.

Between the works of our men of eminence there is no comparable resemblance. Each stands apart from the other, without any family feature that can be signalled as common to a school. Hosts of continental artists are bound by a common sentiment, from which they cannot free themselves, in an identity of manner which is called the character of their school. All the best pupils of the men of former times were those who painted the least like their masters. Haydon, we believe, was the only man who, in this country, modelling his views on those of ancient painters, ever attempted a school. He was certainly earnest in preaching high Art, but he never made one "historical" painter. He claimed among his pupils Sir Charles Eastlake, Mr. Lane, and Sir Edwin Landseer, than whose respective tastes nothing can be more diverse. The President, we believe, disclaims the tutelage, so does the Great Dog Star. If these gentlemen were all pupils of Haydon, they were certainly among his best, and how different from his is the feeling which with each is become now constitutional!

The Royal Academy will not respond to Mr. Cowper's presumption that the Commissioners will only have to inquire as to the means of making the institution most efficient for the purposes for which it was established. These are his words, and the Academicians will reply to them by the question, "And has not the Academy done everything for the Art and the taste of the country?" But for the Academy, there had been neither taste nor Art essentially fine in England. It is true that it has been a rule of the school to enforce most rigidly a prolonged study of the antique, inasmuch as to stiffen the compositions of artists who aspired to nothing beyond domestic subjects. One of the points touched upon by Lord Elcho was the investiture of the Academy with the power of putting a veto on discreditable public monuments. Had his lordship consulted the Academy on the subject, he would have learnt that there was no desire on the part of the body to raise themselves to an eminence so bad. It is most desirable that something be done to amend the quality of our public statues; but it does not seem to be understood that they all result from subscriptions set on foot by irresponsible committees, without taste, knowledge, or experience.

We propose in our next number to examine what was said in the House of Commons on the 26th of July, on the subject of the frescoes.

OBITUARY.

HENRY LE STRANGE, ESQ.

EARLY in last month, very suddenly, at his residence in London, died Henry Le Strange Styleman Le Strange, of Hunstanton, in the county of Norfolk, Esquire, the representative of one of the oldest of the old English families whose names are inseparably associated with the history of England, and a true and faithful lover of Art, though not by profession an artist.

For many years Mr. Le Strange had taken an active and yet a most unostentatious part in the revival of the Arts of the middle ages, when he voluntarily took upon himself the onerous task of painting with his own hand the ceiling of the nave of Ely Cathedral. To this great work the lamented gentleman zealously devoted himself, and for several years he has laboured most assiduously, either in studying the early authorities which he regarded as guides, or in the actual execution of his own designs. Unhappily, Mr. Le Strange has been called away in the prime of middle life. He was a man to have been valued and to be lamented in every capacity. As an amateur artist, he has been permitted to execute a lasting memorial of himself in one of the noblest of those grand relics of the old Gothic architecture which he loved so well; and he has left behind him an example of practical devotedness to Art which may serve to excite many to follow where he so resolutely led the way. Mr. Le Strange's painting at Ely will always be regarded as one of the most successful, and also as one of the most suggestive and encouraging of the works that have hitherto been accomplished in cathedral restoration in England.

THE
PRINCE CONSORT MEMORIAL.

In the *Art-Journal* for the month of June it was briefly stated that all idea of erecting an obelisk as a memorial of the Prince Consort being abandoned, the subject had been referred to a committee of some of our principal architects, to consider what form it was most desirable the national tribute of respect should take. A somewhat voluminous correspondence has taken place between the committee appointed by the Queen, the members of which are the Earl of Derby, the Earl of Clarendon, Sir Charles Eastlake, and the Lord Mayor, and the committee of architects, composed of Messrs. Tite, M.P., S. Smirke, R.A., G. G. Scott, R.A., J. Pennethorne, T. L. Donaldson, P. C. Hardwick, and M. D. Wyatt. This correspondence was formally laid, at the commencement of last month, before the Memorial Fund committee, at a meeting at the Mansion House. From these papers we append some extracts, to enable our readers to comprehend the position in which the matter stands at present.

Acting on suggestions made by the Royal Committee to the committee of architects—the nature of which we shall presently refer to—the latter body, in a letter addressed to Sir C. L. Eastlake, dated June 5, say, after some consideration of the objections to other forms of commemoration:—

"With reference to a memorial composed of one or several groups of sculpture, surmounted by a statue of the Prince, the following considerations arise:—If in the open air, considering the climate of this country, it must be of bronze; and if placed in Hyde Park, it must be upon a very large scale to be effective. We admit that bronze, in our climate, soon acquires a dark tone, injurious to the effect of a work of Art; but we are inclined to believe that there may be a mixture of metals that would acquire an agreeable permanent colour. Among the finest monuments of modern times, that of Frederick the Great in Berlin, and of the Archduke Charles in Vienna, have hitherto retained a rich, lustrous colour; or, as in the case of the Greek horses in Venice, the statue of M. Aurelius in Rome, and other classic examples, gilding, in particular parts, and under certain conditions, might be resorted to.

"Leaving for the moment these particular considerations, we proceed to point out the site which appears to us to be desirable for the monument itself, and the general mode of treatment we would recommend.

"We think, then, that the proper site is to be found by drawing a line from south to north, through the centre of the Horticultural Gardens, crossing the Kensington Road; and on the north side of which the ground rises sufficiently to Rotten Row to give the elevation required. At that point, an extent of nearly 1,200ft. may be obtained for entrances to the Park, for terraces, fountains, flights of steps, or inclines; and a depth (340ft.) sufficient for all purposes. In the centre of this area we would propose to place the memorial itself. If in bronze, this may be a group of statues, without a building; or, if in marble, with a building to protect them.

"Having thus given our views of the site and character of the Prince Consort Memorial, we approach with much more diffidence the consideration of the question of some building to be erected, with a view to general usefulness, in order to carry into effect to a certain extent the frequently expressed wishes of the Prince, and particularly to realise his views as stated in his address at the opening of the Horticultural Gardens.

"It appears to us that, by the generosity of the nation, apart from the learned societies, Science and Art are provided for in the British Museum, the museum in Jermyn Street, and the schools at South Kensington. What seems to be wanted is some spacious hall and its necessary adjuncts, as a place for general Art meeting; or for such assemblies as are about to take place in London in connection with social science and its kindred pursuits. We have nothing in London for such an object like the great halls of Liverpool, Leeds, and Manchester.

"If these views are well founded, and would be received with public or national favour, we see no reason why the vacant ground at the back of the

Horticultural Gardens, south of the Kensington Road, as suggested by the Queen's committee, should not be a fitting site for such a building."

This communication was followed by a letter from the Royal Committee to her Majesty, dated June 27, stating, among much else, the reasons which induced the other committee to adopt the views expressed above, as having been recommended to them:—

"General testimony, and, above all, his Royal Highness's own public declarations and acknowledged views, tend to prove that there was nothing he had more at heart than the establishment of a central institution for the promotion in a largely useful sense of Science and Art as applied to productive industry."

After alluding to the purchase of the property known as the "Estate of the Commissioners for the Exhibition of 1851," the letter goes on to say:—

"The surplus funds of that Exhibition had, by the judicious counsel of the Prince Consort, been applied towards the purchase of the property referred to as a site for institutions intended to promote a special object, that object, as defined in the second report of the Commissioners, being 'to increase the means of industrial education, and extend the influence of Science and Art upon productive industry.'

"When we consider that the spacious site above mentioned was secured for this purpose by the Prince's foresight and decision, when we look at the useful and popular institutions which are already rising into importance in various parts of its area, and when we remember that the whole, with its present prospective national benefits, is the consequence of that first Great Exhibition which owed its success to his Royal Highness's wisdom and perseverance, we cannot but feel that such visible results constitute in themselves a significant and appropriate memorial to the Prince Consort; and that a monumental expression and record of his Royal Highness's admirable qualities could not be better associated than with so characteristic an example of their fruits.

"These convictions led us to regard the Estate referred to, with its actual establishments, considered as a whole, as the fittest institution with which a monument to the Prince could be connected."

On the 18th of July, Sir Charles Grey addressed, on behalf of her Majesty, a letter to the Royal Committee, giving the Queen's sanction to the general proposition:—

"Knowing the importance attached by the Prince to the establishment of some central institution for the promotion of scientific and artistic education, the Queen is much pleased by your recommendation that the personal monument to his Royal Highness should be in immediate connection with buildings appropriated to that object.

"Your report, therefore, suggesting the erection of a central hall as the commencement of such buildings, and in connection with the personal monument to be placed directly opposite to it in Hyde Park, meets with Her Majesty's entire and cordial approval; and should public support afford the means of giving effect to your recommendation, it will be far from being a matter of regret to her Majesty that the difficulties in the way of the original suggestion of an obelisk, as the principal feature of the proposed monument, were such as to lead you to counsel the abandonment of that idea."

The next step taken in the matter was an invitation on the part of the Royal Committee to the seven gentlemen forming the Architects' Committee, with the addition of Mr. Charles Barry and Mr. E. M. Barry, A.R.A., to submit designs for the proposed memorial, which should include a building, sculptures, garden fountains, &c. It is understood that Mr. Tite and Mr. Smirke have declined to compete. The designs are to be ready by December 1st, and it is not proposed they shall be publicly exhibited. We cannot understand the reason of this reservation; it looks as if some secret influence were already at work for evil. Surely the subscribers are entitled to know something of what their money is to pay for, either wholly or in great part; and if the committee are looking for any further increase of funds,—for the sum already subscribed, amounting to about £60,000, will

go comparatively but a little way towards the contemplated work,—they are doing just the very thing to stop the supplies.

Admitting the propriety,—and, indeed, we are well satisfied to know that the contemplated memorial is to be the combined labours of the architect and the sculptor,—of erecting a suitable, and, as we trust it will be, an elegant building to commemorate the worth of the lamented Prince Consort, and admitting also that the proposed site is well adapted for the purpose, we have yet not a little mis-giving as to the issue, for there is something in the social atmosphere of Kensington likely to engender distrust; it is not healthy. We cannot, therefore, but look suspiciously on any project which even appears to bring the memorial within influences so unfavourable, and where self-interest and official jobbery join hand in hand. The South Kensington Museum requires no offshoot, such as, we fear, a "Hall of Science and Art" would become; neither is an edifice of this kind required by the public; for if erected, it would be practically useless as a place of general resort, because so far away from the immediate metropolis. Moreover, if the present picture gallery at the International Exhibition building is to be retained, as we suppose it is intended, there is already a hall suited for every purpose for which such a structure would be required.

Mr. Fergusson, the architect, has in a recently published book, attempted to restore the celebrated Mausoleum of Halicarnassus, and has appended to his volume an engraving of the building as he presumes it to have existed. Something of this kind, the interior of which should contain a grand monumental figure of the deceased prince, to which might from time to time be added statues of men illustrious in Art or science, would be, in our opinion, a most fitting tribute to the dead, a noble Walhalla, where, to speak metaphorically, the spirit of "Albert the Good" would be surrounded by, and associated with, men of like spirit with himself.

ART IN SCOTLAND, IRELAND,
AND THE PROVINCES.

EDINBURGH.—An exhibition of the works of students in the Edinburgh School of Art was opened in the month of July, and prizes were awarded. In the male section twenty-seven medals were distributed, with two awards to pupil teachers; in the female section, eighteen medals and five awards were conferred by the Department of Science and Art, in addition to prizes to the amount of £10, the gift of the Board of Manufacturers.

DUBLIN.—Mr. MacManus is about to resign the mastership of the Dublin School of Art, retiring on a pension, having been upwards of twenty years one of the masters of the department, first at Glasgow and afterwards at Dublin. Mr. MacManus is in the prime of life: it is not insinuated that he is unfit for, or has neglected, his labour; but he is one of the old employees of the department, whose engagement commenced when the School of Art was really and practically useful, and therefore does not now suit the autocrats of South Kensington, who want the place for some favoured dependant, whose claims will not need any test.

BRISTOL.—The annual distribution of rewards to the pupils of the School of Art in this city took place on the 30th of July. Mr. P. W. S. Mills presided on the occasion. It was the first public distribution that had been made, and the chairman alluded to the circumstance as one, not only politic in itself, but encouraging to the pupils. Twenty local medals, and seven other prizes, were awarded. After these had been handed to the successful competitors, the visitors and students were addressed by the newly-appointed master, Mr. J. A. Hammersley, on the value of such an institution in that large and populous commercial town. The Bristol school is, we regret to hear, in debt to the extent of £700.

NOTABILIA OF THE INTERNATIONAL EXHIBITION.

THE FLAGS OF ALL NATIONS.

Every nation is supposed to symbolise and to give a recognised expression to the idea of its nationality in its national flags. The flags of all nations, therefore, when brought together, constitute a gathering of national symbols which may claim to be regarded as peculiarly and most felicitously appropriate to an International Exhibition. And yet we are constrained to believe that but comparatively few persons form a just estimate either of what may be the characteristic distinctions of the flags of different nations, or of the deep significance of the present assemblage of flags beneath the roof of the Great Exhibition at South Kensington. The flags of all nations are arranged there in national groups; and these groups are mustered there, not merely to add a display of showy colours to the glittering scene around them, but as if to form, and to give the highest sanction to, a grand confederacy of the nations, under the one supreme banner which quarters the insignia of Art and Science.

The marshalling of the flags at the Great Exhibition denotes at once a peaceful alliance, and the honourable emulation of a friendly rivalry. No other motives than those which produced the Exhibition itself could have brought together, upon English ground, the groups of various flags that are so eloquent in their silence. Be it remembered that, unlike a pageant in which we ourselves display the flags of all nations in token of our friendly regard for all nations, these flags are displayed by the nations themselves, each one of them bringing to our country, and in their own national capacity displaying, their own flags, in token of their friendly regard for us, and also to declare that they severally and collectively share with us a common interest in the advancement of Art and science and manufactures.

We are not particularly famous here in England in our dealings with our own national heraldry. The respect that we feel to be due to the Union Jack, and which we insist should be rendered to that glorious ensign, we understand perfectly well; but who knows the history and the meaning of the Union Jack itself?

Very rarely do we make our own Union Jack with exact accuracy; and when we hoist it, we are very generally quite indifferent whether it is reversed or not, simply because it has not occurred to us that the flag has a meaning, and therefore that it has upper and lower extremities. It is not altogether clear, from the flags that appear in the Great Exhibition, whether foreign nations universally entertain more correct ideas with reference to their national insignia; but we are disposed to presume that, on the whole, the flags of all nations are blazoned faithfully, and that we may take the examples now in England as authorities. The Austrians certainly appear to differ slightly as to the colouring of their imperial shield, but this, perhaps, is only hypercriticism on our part; so we shall accept as true heraldry what all nations have sent to us as their national flags, and we shall always have in store for them a cordial welcome and an honourable reception, whenever they come, as they now have come, the ensigns of amity and good-will. And we will endeavour to learn what the several flags may be, and what each one may signify. We do know well the brilliant tricolour of France, that waves so proudly beneath the golden eagle; the tricolour of Italy, green, white, and red, we also know and honour; the tricolour of Belgium, black, yellow, and red, hitherto has been less familiar to us; the horizontal tricolour of Holland, red, white, and blue, we know comparatively well. Let us note down, or, better still, let us sketch carefully, in their proper colours, the horizontal red, and white, and red of Austria; the broad yellow band, between the two narrow red bands, of Spain; the blue and white, in vertical divisions, of Portugal; the white flag, with its black border, and black eagle with one head, of Prussia; the white cross upon red, of Denmark; the flag of the Swiss Cantons, with the white cross, cut short at its extremities; the white cross upon blue, of Greece;

the diagonal blue cross upon white, and the white, and red, and blue, in horizontal stripes, of Russia; and the complicated crosses of blue, and white, and yellow, and red, of Sweden and Norway. And we may also be careful to observe the flags of the Zollverein, giving due honour to the horizontal red and white of Hesse; and we may add to our series the flags of America, both north and south of the Isthmus; and, finally, to show that we appreciate the heraldic significance of the flags of other nations, we will endeavour, before another International Exhibition is held in London, thoroughly to understand our own national flags, whether they are hoisted to denote our distant colonies, or old England herself, here in her island home.

MUNDUS MULIEBRIS—AN ANCIENT ROMAN LADY'S JEWEL CASKET AND JEWELS.

Fashions in jewellery may change, but a love for jewels is an enduring passion, fixed, and indeed to all appearance innate, in the human heart. Every woman admires jewels, because she knows that they are the most precious of adornments for her own person; and because he instinctively regards them as pre-eminently the most becoming accessories of female beauty, every man admires them also. Accordingly, had the Koh-i-noor appeared in a Great Interprovincial Exhibition of the ancient Roman empire, held beneath the awning of the Coliseum, without a doubt the praetorians on duty would have found it both a delicate and a difficult task to control the ardour of the *gens togata*, as all, both the ladies and the gentlemen of old Rome, pressed forward in anxious eagerness to feast their eyes with a steadfast gaze upon the costly gem.

Under the fostering influence of this same love for jewels and jewellery, the arts of the goldsmith and the lapidary have flourished from the earliest ages of the world and amongst all races of men, and the degree of excellence to which these artists attained in remote periods is so extraordinary, that we ourselves regard their works with equal astonishment and admiration; and, while we examine their jewellery, we discover, in the midst of what before we had held to be at least semi-barbarism, the evidences of an advanced civilisation. The relics of their goldsmiths' work have taught us no longer to regard our Anglo-Saxon forefathers as a rude and uncultivated race, fierce indeed in war, but ignorant altogether of the softer arts of peace. Precisely in the same manner those earlier races who lived and died before Rome had won for herself a name in the world, vindicated their civilisation by bequests of their jewellery. The Etruscans, who flourished in that elder antiquity which preceded the era of Rome, were goldsmiths and jewellers under whom the most accomplished artists of imperial Rome might have reverently studied. And now, in this second half of the nineteenth century, ancient Etruscan jewellery is still held in the highest honour, as well in London and Paris as in the Rome that exists in the Italy of to-day.

Original examples of the goldsmith's work of the Etruscans and Greeks and Romans are not included amongst the components of the present Great Exhibition; but Signor Castellani of Rome has contributed a collection of works in the precious metals and of gems, all of them reproductions of existing *chefs-d'œuvre* of antiquity, which in interest, beauty, and true artistic power are second to none of the productions of modern Art. The typical object of the collection—a collection in itself—is a jewel casket of ivory and silver, decorated with ancient silver coins of the Julian family, and richly stored with such jewels as a Roman Julia might have set before her on her dressing-table in the palmy days of Rome. The artist has styled his work "*Mundus Muliebris*," a little female world, complete in all that a Roman lady might require, nay, that she might desire, whether for elegant utility or for splendid adornment. Casket and jewels are all perfect, as expressions of the Roman style based upon Etruscan models, and the execution of every object is as near to perfection as human skill may aspire to accomplish. The casket contains a wreath of golden olive leaves, bracelets, a comb of gold and ivory, six hair-pins of various devices, a series of rings and ear-rings, numerous fibulae, a patrician *aurea bulla*, a lapis-lazuli case

for paint, and a wedding brooch inscribed VBI. TV. CAIVS. IBI. EGO. CAIA. This exquisite jewellery may be truly said to write, in a graphic style peculiar to itself, a chapter of Roman history in letters of gold. It is a vivid, visible, tangible commentary on Horace and Juvenal and Tacitus, such as may be pronounced unique; and while thus holding up the mirror to the inner life of the patrician Romans of antiquity, this casket also significantly suggests the unity of sentiment and feeling that in so many matters of universal interest is common to the people of every nation and of all time.

The Roman lady's casket is accompanied by cases filled with jewellery, all by Signor Castellani, in the ancient Greek and pure Etruscan styles. There are also other cases of ancient Roman jewellery, and of similar works reproduced from the finest and most characteristic examples of early Christian, Byzantine, and Anglo-Saxon Art. They are worthy to be associated with the casket.

AMBER ORNAMENTS.

Amongst the numerous collections of peculiar interest which appear in the different departments of the Zollverein; the amber, both in its native masses, and cut into various ornaments by Herr Carl Friedman, possesses strong claims upon our attentive consideration. The special object of the exhibitor has been to collect together specimens of the curious substance which has attracted his regard, in all the varieties of aspect, and hue, and condition in which it is found; and certainly so complete and so instructive a collection of specimens of amber never before was submitted to our notice. Some of the pieces are very large, while others which are smaller exhibit a remarkable diversity of colour and of structural peculiarities. There are two principal groups, to the one or the other of which all the varieties of amber may be assigned. The one group comprises the transparent ambers, which vary in colour, through every shade of yellow and orange up to the darkest red, and include specimens that are as clear, and almost as colourless, as rock crystal; while the opaque and translucent ambers, which range in hue from a milk-white through yellow and brown to black, constitute the second group. The two varieties that are most highly prized are the cloudy, yellowish-white, translucent amber, and the light and brilliant transparent yellow—the *amber* amber. It is supposed that these differences of colour have arisen from the presence of certain organic substances in the mass of the amber, or from the different conditions under which the resinous deposits may have originally hardened. Exposure to sunshine, and even to the common light of day, darkens the hue of amber, and changes white amber to yellow, and yellow amber to brown and red; but these transmutations are only superficial, so that the original colour of the amber may be restored by removing the discoloured surfaces.

Amber is a resin, and it was deposited freely by one of the pines distinguished, from its peculiar qualities, as *succinifer*—the amber-bearer, from the Latin *succinum*, "amber," the *Bornstein* of the German, and the *ἡλεκτρον* of the Greeks. The Greek name has evidently been derived from the quality of amber to become negatively electric by means of friction. This deposit, in addition to utility for decorative uses, is distinguished for the singular part which it enacts in disclosing the long hidden history of the early ages of the earth. The amber is found to contain both animal and vegetable remains, about which the resin, when in a liquid state, flowed, and which it enclosed within its own substance as it gradually indurated and assumed the new condition of solidity. Bubbles occasioned by the presence of either water or air are also apparent in the solid amber. These remains embedded in amber extend and corroborate the lessons that are to be read in the rock deposits of geological strata; and they declare to what remote period the amber itself must be assigned. The principal supplies of this beautiful substance are furnished about the Baltic coast of Samland, and particularly between Palmnicken and Gross Hubeurcken; it also occurs, though in much smaller quantities, at the mouths of the Oder, and still less frequently it is found in Lithuania, Poland, Lusatia, also in

Saxony, Mecklenburg, and Holstein, while a few specimens sometimes are washed up upon the English coast of the counties of Norfolk and Suffolk. The richest beds on the Baltic coast lie at different levels, partly above and partly beneath the sea. Like other resins, amber is a chemical compound of carbon, hydrogen, and oxygen; it burns readily, emitting a pleasing odour. By distillation, at a low temperature, succinic acid is obtained, and a fragrant oil, there being also a carbonaceous residuum which is well calculated to produce a fine black pigment. It must be added that the amber which is found at a distance from the sea, and sometimes is dug out from mines, is commonly in much larger masses than the marine amber, and is covered with a rough crust. Amber has nearly the same specific gravity as water, its average being 1.08.

Amber was well known to the ancients. It is correctly described by both Aristotle and Pliny. As early as 330 B.C., Typhæus, of Massilia, undertook a journey to the amber regions of the Baltic; and it has even been supposed that the Roman road which traverses Silosia, was constructed with the special view to afford facilities to the amber trade. In the middle ages, though, but little was understood respecting its true history, amber was held in high esteem. In our own country amber, jet, and coral appear to have taken rank together. Thus, in the inventory of the more valuable effects of Humphrey de Bohun, Earl of Hereford, taken in the year 1322, amongst others of a somewhat similar nature, are the following items:—*jeu de des Patenosters de Aumbrre; je peire des Patenosters; une pade coral; l'autre de Geet.* About the middle of the eighteenth century, the nature and origin of amber were again investigated by careful inquirers; but it was not until the present century had made a considerable advance, that two German savans, Berendt and Goppert, searched out and exhausted the subject, elucidated the history of amber itself, and described with minute exactness the amber deposits.

NEEDLES AND FISH-HOOKS.

The series of cases which almost exclusively contain needles and fish-hooks, demand their own share of attention amongst the *notabilia* of the Exhibition, though certainly it would be but an empty compliment to engrave a specimen or two of either variety of their contents. Redditch, near Birmingham, is the locality which produces these two distinct, yet closely allied manufactures, and Redditch is most honourably represented at South Kensington by the collections of these productions which are severally exhibited by the Messrs. S. Thomas and Sons, Milward and Sons, Moggs, Boulton and Son, Townsend, and Turner.—the Messrs. Townsend exhibiting fine varieties of steel wire springs with their needles and fish-hooks. The case that is by far the most remarkable of the group, and which may fairly be selected for especial notice, is that of Messrs. Thomas and Sons. It is a truly remarkable production, as well for its contents as for the manner in which they have been made to produce an elaborate and beautiful decoration. In the first place the actual manufacture of the needles is illustrated by means of sixteen distinct collections of examples of the progressive operations of the manufacturer. First, there is the coil of fine steel wire; then the attention of the visitor is attracted, onwards through the following series of objects:—the wire cut in "lengths" for two needles; these lengths "straightened," then each length "pointed" at both ends, "stamped" for the formation of the eyes, "eyed," "spitted" through the middle of each length, "filed," "divided" to produce two needles from each length; next the divisions are "refiled," "hardened," "ground," "blued," "drilled," "scored," and finally they appear "finished" as perfect needles. Thus this collection carries the observer on from step to step, and practically familiarises him with the manufacture that takes so important a part in universal industry.

The fish-hooks are exhibited in heaps, tempting indeed to every piscatorial eye, and they exemplify every possible variety of the delicate yet formidable implement that seals the doom of the finny race. The progressive stages of this fish-hook manufacture, however, is not illustrated in the same manner as in the instance of the needles. The fine temper of the steel must be assumed,

but the exquisite workmanship, that has wrought these slender yet strong and sharp instruments is palpable enough, and commands the warmest commendation.

The entire back of this costly case, which is made to slope backwards from its base upwards, is decorated with the rays of star-like figures formed in part entirely from needles, and in part from both needles and fish-hooks in combination. The effect is truly admirable, and shows what may be accomplished from such apparently impracticable materials. This case ought certainly to be finally deposited in a permanent museum of the national manufactures of England.

VEGETABLE IVORY.

This substance is the albumen (perisperm) of the seed of a small species of palm growing in the valleys of the Andes, whence it is now imported in very considerable quantities into this country. Humboldt first drew attention to its hardness and whiteness, and the uses to which it is applied by the natives of the districts in which it grows. It is called the "nigger's head tree," on account of the form and size of the large, black, drupaceous fruit in which the seeds are contained. The fruit consists of several cells, in each of which is contained four seeds. The seeds are covered by a tough, fibrous testa, which, on being removed, exposes the albumen, which represents the soft meat of the cocoa-nut and the seeds of other palms. At one end of the seed is a little cell, in which is enclosed the embryo, that seems to germinate without effecting any change in the condition of the hard mass by which it is surrounded. This is not the only palm whose seeds are hard enough for the uses of the turner, although the only one which is employed extensively for this purpose. The botanical name of the plant yielding these seeds is *Phytelphas Macrocarpa*, and the order to which it belongs is that of *Palmæe*. It is a good substitute for ivory, and far surpasses it in colour, being of a delicate, transparent white, which, however, is apt, we believe, to lose its purity after a time. The Indians cover their cottages with the largest leaves, and the English manufacture all kinds of fancy articles of the nut. In the department of animal and vegetable substances, Class IV., in the International Exhibition, is, among other objects made of this nut, a Temple of Art, not unlike a Chinese Pagoda, in the construction of which nearly two thousand separate pieces of the nut were used, all worked in the lathe. A prize medal has been awarded for it to the artist and turner, Mr. B. Taylor, of St. John Street Road.

ATKINS' GLASS CIRCULATING FOUNTAINS AND CARBON FILTERS.

The group of objects exhibited by the Messrs. Atkins, of Fleet Street, stands alone, and in its own class is without any rival in the entire Exhibition. Pure water needs not to have its value demonstrated; but filters capable of producing the element in a condition of absolute purity must always most justly claim to have their worthiness made known, and their important services understood and appreciated. The moulded carbon filters exhibited by the Messrs. Atkins have been proved to be perfect in their action, and consequently, they occupy a place of honour, as a just recognition of their peculiar merits. But, in the Great Exhibition, these filters appear in association with a series of glass tubes, through which the pure water from the filters is forced in an ever-flowing stream, the sparkling element being intermixed throughout its entire course with globules of atmospheric air.

The circulation of the water through these tubes in an aerated condition ensures for it a permanent freshness and an untainted purity; and at the same time, the fountain-like tubes, which are made to assume the graceful and also the fantastic curves and combinations of true water-jets, are pleasing and attractive objects, and capable of being adapted to a great variety of decorative purposes. These filter fountains have already been executed both in considerable numbers, and on an important scale; and a variety of designs, all of them adapted to certain constructive materials, have been prepared expressly for these curious and unique productions.

THE TURNER GALLERY.

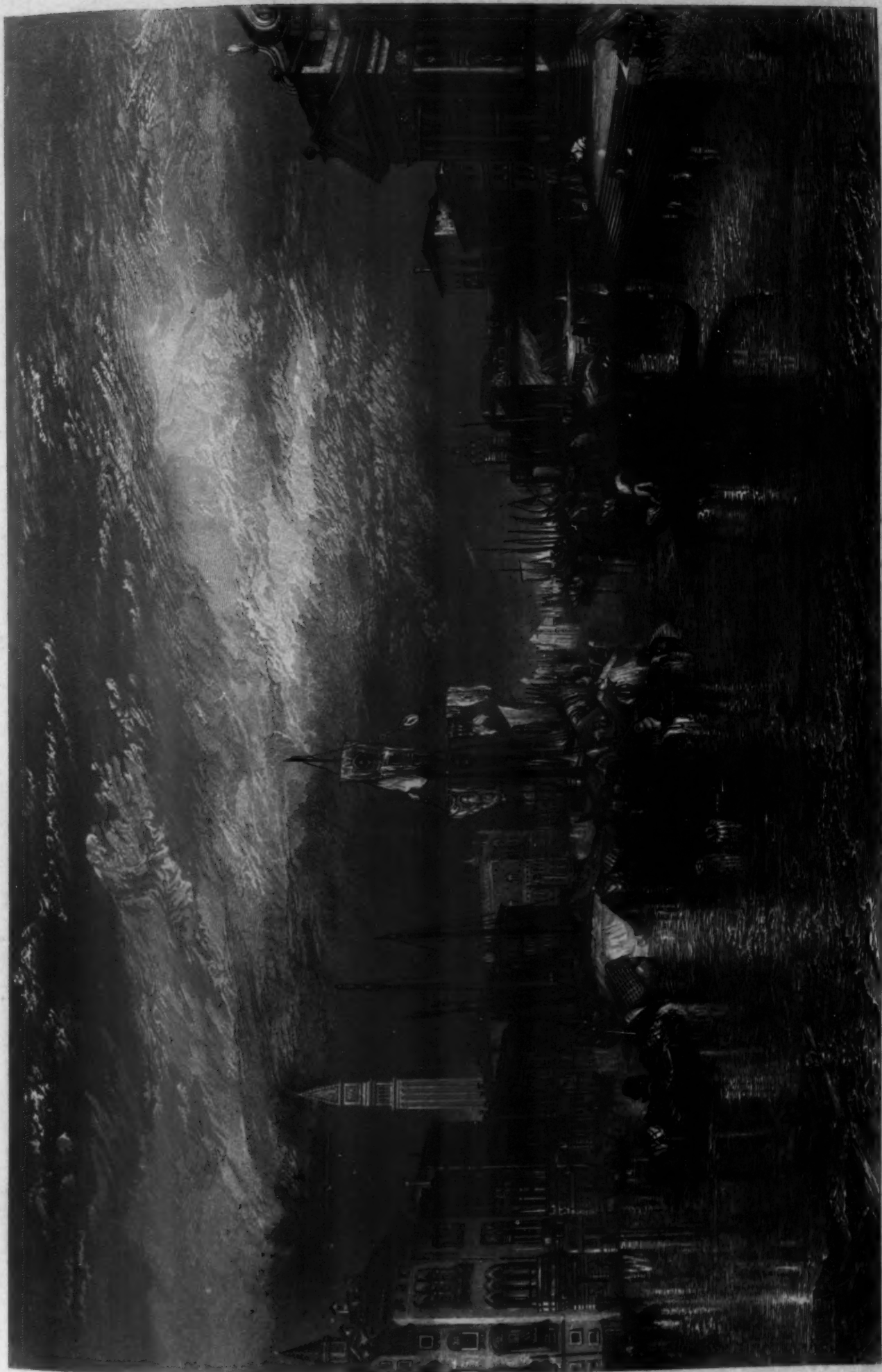
THE GRAND CANAL, VENICE.

Engraved by E. Brandard.

VENICE is almost as familiar to the eye of the Englishman, even if he has never visited the city, as our own metropolis. There are thousands better acquainted with what skirts her canals than with what stands on the banks of the Thames; with the palaces reflected in her clear waters, than the warehouses, and factories, and marts of business, which rise on each side of our own noble, but foul and dingy, river. They could describe the Dogana with greater readiness, perhaps, than the Custom House near London Bridge; the Campanile of St. Mark's just as well as the Monument, and the Ducal Palace is no more strange to them than the Houses of Parliament. For the knowledge which the untravelled have thus acquired they are indebted to the artist; not alone to Canaletti, the old painter of Venetian scenery, whose pictures, or copies of them, meet the eye in every shop, both in London and the large provincial towns where a picture-dealer is to be found, but to the British artist, with whom Venice has, for many years past, been a prolific subject of representation. Turner, D. Roberts, Prout, Harding, E. Cooke, Holland, and many others of less reputation, are the men who have combined to render Venice so present to us.

Turner painted two or three views from almost the same point as that from which this picture is taken. It is in the possession of Mr. H. A. J. Munro, who is also the owner of several fine works of this artist. The Grand Canal, from its breadth, the general busy occupation of its waters, and the magnificent edifices lining its banks, offers the finest view of the city within the limits of her walls, so to speak, which the artist can find. A more comprehensive view would be taken from the Lagune. Turner painted his picture in 1835. The portion of a building seen on the right is part of the church of Santa Maria della Salute, with the magnificent flight of steps leading to it; beyond is the Dogana; almost opposite is the Ducal Palace, flanked by the pillar, with the Lion of St. Mark, and backed by the Campanile. The canal is covered with gondolas and gaily-dressed shipping, as on some festive day. Turner has given to the scene its brightest aspect; arraying the old decayed city in a garb of many-tinted colours, such as she may have worn when "Dandolo or Francis Fascari stood, each on the deck of his galley, at the entrance of the Grand Canal. That renowned entrance—the painter's favourite subject; the novelist's favourite scene—where the water first narrows by the steps of the church of La Salute. With what truth and beauty of expression does Mr. Ruskin speak, also, of Venice in her present decayed and fallen condition:—"Yet the power of Nature cannot be shortened by the folly nor her beauty altogether subdued by the misery of man. The broad tides still ebb and flow brightly about the island of the dead, and the linked convulsions of the Alps know no decline from their old pre-eminence, nor stoop from their golden thrones in the circle of the horizon. So lovely is the scene still, in spite of all its injuries, that we shall find ourselves drawn there again and again at evening, out of the narrow canals and streets of the city, to watch the wreaths of the sea-mists weaving themselves, like mourning-veils, around the mountains far away, and listen to the green waves as they fret and sigh along the cemetery shore."

It is well that Art has the power to rescue from oblivion what time is gradually destroying. Pictures, certainly, perish with lapse of years, but engravings are, or might be made by reproduction, almost immortal; and if this art, as it is now practised, had been known two thousand years ago, we probably should see, in our own day, what Rome, and Athens, and Corinth, and Jerusalem were in their highest state of grandeur, while the Venice of four or five centuries back would be as familiar to us as the Venice of to-day. Modern Art is bequeathing to a far distant posterity a legacy such as no generation has left behind it since the world began.



J. M. W. TURNER, R. A. 1834

M. BRANDARD, SCULPT.

THE GRAND CANAL, VENICE.

FROM THE PICTURE IN THE COLLECTION OF H. A. J. MUNRO, ESQ.



THE ART-UNION OF LONDON.

THE prizes of the Art-Union are now being exhibited in the rooms of the Society of British Artists. They number one hundred and one, of which the principal are—'Bed Time,' A. Hughes, £200; 'Rotterdam,' G. Jones, R.A., £100; 'Salvator Rosa in the Abruzzi,' C. Vacher, £100. These are the three principal prizes; the next are four of £50, being—'Morning on the Usk,' H. J. Boddington; 'A Stitch in Time,' J. Hayler; 'Carting Timber in the New Forest,' W. Shayer; and 'Sunshine' (marble bust), W. Brodie. The next in amount are six of £50, six of £40, &c. &c.; hence it will be seen that the amount apportioned in prizes is less than last year.

Referring to what the society has done and is doing, it will be remembered that a premium of 100 gs. was offered for the best series of designs in outline illustrations of "The Idylls of the King." Mr. Paolo Priolo was the successful competitor, and his designs are now exhibited with the prizes. These will form a volume, to be presented to subscribers for the current year. Of these there are six devoted to Enid, four to Vivien and Merlin, four to Elaine, and two to Guinevere. The artist has not done ill to look at the arrangements of certain of the old masters, though this in outline is more apparent than when the composition is full. The two of these which will perhaps strike the observer more than any other, are founded on the lines—

"And bore her by main violence to the board,
And thrust the dish before her, crying—'Eat!'"

Again—

"And Arthur spied the letter in her hand,
Stoop'd, took, broke seal, and read it."

The commemoration of David Cox by the Art-Union will be a challenge to public taste. Cox's drawings will look as well in etching as in the originals, if they are not spoilt by a too careful execution. Never, since the days of Rembrandt, has there been anything so dreamy in the way of landscape attempted upon copper. Mr. E. Radclyffe is the etcher; he must be prepared for much severe criticism if he do not succeed in working down to the airy, mysterious, inimitable freedom of David Cox. It is now proposed that 'The Dancing Girl,' by W. C. Marshall, R.A., shall form the principal prize in the distribution of 1863. This statue, the result of a competition proposed by the association some years ago, is valued at £700. It is in the International Exhibition, and will be the most worthy prize that will ever have been given by the Art-Union.

The number of water-colour prizes is twenty-eight, and there are two pieces of sculpture and bas-relief, 'The Fall of the Rebel Angels,' by R. Jefferson, of which a certain number will be given as prizes this year.

PICTURE SALES.

THE collection of ancient pictures, belonging to the late Sir Arthur I. Aston, G.C.B., was sold last month, by Messrs. Churton, of Chester, at the family mansion, Aston Hall, near Warrington, Cheshire. It contained a few good works, but none of a very high class. The most important were—'St. Francis at his Devotions,' a large gallery picture by the Spaniard Zurbaran, 180 gs. (Agnew); 'Interior of a Stable,' a small canvas, A. Cuyt, 136 gs. (Agnew); 'Portrait of D. Andres de Andrade y la Cal, with a huge Mastiff-dog,' a very fine example of Murillo, 450 gs. (Agnew); 'View on the Grand Canal, Venice,' large, Canaletti, 300 gs. (Johnson); 'Portraits of General Pareja and his Wife,' a pair, by Murillo, 320 gs. (Atkinson); 'A Rabbi,' Rembrandt, 106 gs. (Agnew); 'Interior of a Picture Gallery,' Teniers and Gonzalos, 125 gs. (Agnew); 'View of Haarlem,' Ruysdael and E. Van der Velde, 105 gs. (Grundy); 'Sea-Shore, with Barges,' Van Capella, 122 gs. (Agnew); 'Virgin and Child,' Murillo, 100 gs. (Agnew); 'Landscape, with Cattle and Figures,' Bassano, 92 gs.; 'Landscape, small cabinet size, Wynants and A. Van der Velde, 95 gs. (Agnew); 'St. Paul Reading,'

Murillo, 100 gs.; 'Battle-Piece,' De Loutherbourg, 90 gs.; 'Halt of Cavalry,' Casanova, 150 gs.; 'Fox-hunting,' Snyders, 162 gs. The three last-mentioned pictures were bought by Messrs. Agnew and Sons, who, it will be noticed, were large purchasers: several other works, which we do not find it necessary to specify, were also knocked down to them. A series of forty-five water-colour drawings in a portfolio, by West, copies, on a reduced scale, of the principal pictures in the Madrid Gallery, sold for 380 gs., and a splendid Limoges enamel, representing Marcus Curtius leaping into the gulf in the Forum of Rome, after Raffaele, realised 315 gs. (Russell). The sum for which the whole were sold amounted to 5,145 gs.

A portion of the well-known collection belonging to Mr. B. G. Windus, of Tottenham, was recently sold by Messrs. Christie and Co., and created much interest, from the fact that some of the great Pre-Raphaelite pictures were included in it. Here, for example, were Mr. Millais's 'Isabella,' sold to Mr. White for 650 gs.; his 'Mariana,' knocked down to the same buyer for 365 gs.; and his 'Ophelia,' bought by Mr. H. Graves for 700 gs. Mr. Holman Hunt's 'Scapegoat' was purchased by Mr. Agnew for 495 gs., and the original sketch for the picture fell to Mr. White's bidding at the sum of 149 gs. Two or three minor works of Mr. Millais's were in the sale—'Wandering Thoughts,' 125 gs. (White); 'The Bride,' 52 gs.

Mr. F. Leighton's 'The Garden of Pagano's Inn at Capri' was bought by Mr. Colnaghi for 80 gs., and three studies of heads, by the same painter, were disposed of at the following sums:—'Tolla,' 130 gs.; 'La Nanna,' 100 gs.; and 'Stella,' 70 gs.; they were all purchased by Mr. Agnew. The names of Turner, Macleise, Stothard, Egg, Madox Browne, A. Hughes, and Holland appeared against other pictures, but the prices these works realised do not warrant especial mention.

MINOR TOPICS OF THE MONTH.

THE OFFICIAL ILLUSTRATED CATALOGUE OF THE INTERNATIONAL EXHIBITION.—Twelve Parts have been issued; the thirteenth (to complete the work) will appear in due course. In December, 1861, the Royal Commissioners announced their intention to publish an "ILLUSTRATED" Catalogue; it was only reasonable to expect that it would be of such a nature as to confer honour on them and on the country: it was no speculation, for each person was required to pay the sum of five pounds for each page he occupied, and to supply engravings (if he desired any) at his own cost. On their side, the Commissioners pledged themselves that 10,000 copies should be circulated (the word they used is "issued"), and an additional 10,000 for every five additional pounds paid. How far this part of the contract has been fulfilled it is not for us to say; but those who have paid the five pounds per page under such guarantee of "issue" of 10,000 will have to ascertain if faith has been kept with them; we do not assert that 10,000 have not been printed, but that one thousand have not been sold we are very sure. We believe, indeed, that not one in ten of the exhibitors, and not one in one thousand of the visitors to the Exhibition, have ever seen this "Official Illustrated Catalogue." Whether, under these circumstances, the Royal Commissioners will consider themselves bound in honour to return part of the five pounds paid—for value that has not been received—remains to be seen. But there is a question of still greater importance, which will, in all probability, be determined in a Court, or in Courts, of Law. The Royal Commissioners, in order to render this official catalogue illustrated, advertised that such persons as furnished wood engravings, at their own proper cost, might have them inserted—paying also for the space they occupied; but it is especially provided that such woodcuts or engravings must "be approved by the Commissioners." Many manufacturers ordered, therefore, engravings—to be engraved under the sanction of the Commissioners—and they have been called

upon to pay for them prices one hundred per cent.—often two hundred per cent., and sometimes three hundred per cent.—beyond the cost of such engravings, or, at all events, beyond the cost at which they might have been procured. These charges are in many cases disputed—rightly and justly disputed—and there is little doubt of actions being brought and defended. Several communications on this subject have been made to us. Take one example: a printed page of the "Official Illustrated Catalogue" is before us: the charge for drawing and engraving the cuts therein is £24. We do not hesitate to say that any respectable engraver would have produced this page (drawing and engraving) for the sum of £5, or, at most, £6, and have done the work far better than it is here done. Now, we shall probably be told that the Royal Commissioners have assigned this "job" to some one, and do not hold themselves responsible for charges that will receive, in a court of justice, a name which we do not like to use. But who is responsible?—the work is issued by, and is the property of, the Royal Commissioners; upon faith in them the contracts were made: if they are not responsible, nobody is.* If it had not been announced as *theirs*, published by them, and for their advantage, and not for that of any speculator, no pages would have been taken. The work was, and is, *theirs*. It was announced by them as one of the sources of profit to the Exhibition, and of distinction and honour to the exhibitors. If they have not seen that it was rightly and creditably and honourably done, they have failed of their duty, betrayed their trust, and—probably a court of law will say—"defrauded" the exhibitors who purchased pages of the catalogue. If they receive the profit of £100, £200, or £300 per cent. on the engraving, what word shall we apply to describe a transaction so—"one-sided?" We call upon the Royal Commissioners to explain this matter; and we advise those who have purchased pages, or ordered engravings, to ascertain before they pay what value they have received, or are to receive; and if they have paid exorbitant charges, to take such steps as will compel the Commissioners to refund. The Official Illustrated Catalogue may be examined at any of the book-stalls in the building; perhaps this notice may induce many persons to look over the twelve Parts; they will thus ascertain of how little worth to an exhibitor the page would be under any circumstances, and how he is likely to estimate the value of the article, who has to pay £30, £40, even £50 for a single page in a book that is utterly useless for any good purpose, but which might have been, and ought to have been, a noble record of a great assemblage of glorious works—engravings of which might not only have honoured their producers, but have been useful and productive teachers in all the countries of the world for many years to come.

THE ROYAL ACADEMY.—Her Majesty's sanction has been given to the following resolution of the Council of the Royal Academy:—"That it is considered desirable there shall be an Honorary Retired class of Academicians." Such retired Academician is to receive an honorary pension of £100 per annum; retaining the title R.A. Vacancies thus created are to be filled up. This is, unquestionably, a judicious move. No doubt it is the precursor of other reforms in the institution, which ought to originate with the members, and not to be the consequences of pressure from without.

FOUNTAINS.—It is proposed to raise by subscription moneys to purchase the two fountains now in the Horticultural Gardens at South Kensington—we presume, for the Gardens. We learn from the *Athenæum*, that the value put upon the

* "All matter or engravings intended for insertion in the body of the Catalogue must be sent in to the Secretary of Her Majesty's Commissioners, F. B. Sandford, Esq., 454, West Strand, before the 1st of February, 1862, after which date no alterations or fresh insertions can be guaranteed."—Extract from the Prospectus of the Official Illustrated Catalogue issued by the Royal Commissioners.

"Advertisements will be inserted in double columns in each Part of the Illustrated Catalogue, of which it is guaranteed that 10,000 copies shall be issued."—*Ibid.*

smaller fountain is £3,500—a pretty reasonable sum for a work in cast-iron! whatever its merits may be, and they are certainly great.

THE ART-COPYRIGHT BILL.—This bill has passed: it received certain alterations and improvements in the House of Lords, and is now "the law of the land." In some respects, it is undoubtedly a considerable benefit to artists and to Art; it effectually gives the artist power to punish forgers of his pictures. But it provides also that he shall make no "replicas" (even in part) of his own work, having disposed of the copyright of such work. With respect to such disposal, he is at liberty to sell or to retain copyright; but such sale, or such retention, must be in writing; if not, the copyright vests in neither, or rather neither possessor nor painter can use it, unless the one obtains the consent of the other. In all cases, to secure copyright, there must be "entry" of the same at Stationers' Hall. The following clause is the key to the Act:—"The author, being a British subject, or resident within the dominions of the Crown, of every original painting, drawing, and photograph which shall be or shall have been made either in the British dominions or elsewhere, and which shall not have been sold or disposed of before the commencement of this Act, and his assigns, shall have the sole and exclusive right of copying, engraving, reproducing, and multiplying such painting or drawing, and the design thereof, or such photograph, and the negative thereof, by any means and of any size, for the term of the natural life of such author, and seven years after his death; provided that when any painting or drawing, or the negative of any photograph, shall for the first time after the passing of this Act be sold or disposed of, or shall be made or executed for or on behalf of any other person for a good or a valuable consideration, the person so selling or disposing of or making or executing the same shall not retain the copyright thereof, unless it be expressly reserved to him by agreement in writing, signed, at or before the time of such sale or disposition, by the vendee or assignee of such painting or drawing, or of such negative of a photograph, or to the person for or on whose behalf the same shall have been made or executed; nor shall the vendee or assignee thereof be entitled to any such copyright, unless, at or before the time of such sale or disposition, an agreement in writing, signed by the person so selling or disposing of the same, or by his agent duly authorised, shall have been made to that effect. Nothing herein contained shall prejudice the right of any person to copy or use any work in which there shall be no copyright, or to represent any scene or object, notwithstanding that there may be copyright in some representation of such scene or object." Every artist, or person interested in this issue, should obtain a copy of the Act, and study it. There are some parts that are not altogether clear—which seem, indeed, to us contradictory—and we shall take an early opportunity of obtaining an "opinion," for public guidance. On the whole, it cannot but be regarded as salutary, and much needed. It leaves the artist free to sell with reservation or without it, and in like manner the purchaser to buy. Especially let it be remembered, however, that it is now enacted that "no person shall fraudulently sign or otherwise affix, or fraudulently cause to be signed or otherwise affixed, to or upon any painting, drawing, or photograph, or the negative thereof, any name, initials, or monogram," under heavy penalties.

THE EXHIBITION AND ITS ADVERSARIES.—Several unseemly squabbles between the Royal Commissioners and their "patrons," the public, have taken place at the Great Exhibition. They are such as must make foreigners laugh, for they are thoroughly English. "The Great Umbrella Cause" is, perhaps, the most renowned of these cases; but there are others that will be written in the book of the chronicles of the year 1862. It is certain, however, that they arise less from a desire to maintain a supposed right, than from a disposition to oppose the Commissioners by any means that present themselves. Instead of a desire to ease their duties, assist their movements, and facilitate

their progress to a prosperous issue, there seems a general resolve to impede them in every possible way. And this lamentable fact must be traced to their evil management of one of the greatest and grandest opportunities ever presented for promoting public good: they seem able only to spoil whatever they touch. They have created universal discontent. The five noblemen and gentlemen, with their Viceroys, Mr. Henry Cole, appear incapable of taking a large view of anything; the great, and high, and holy purpose of the Exhibition—to promote peace and goodwill, to establish harmony between the people of all nations, and to make the one a willing teacher of the other—has been utterly lost sight of. Foreigners speak of our doings at South Kensington with undisguised contempt; our own manufacturers, almost universally, express dissatisfaction in strong terms. The natural consequence is, that wherever there is a chance of annoying the authorities, it is taken advantage of. No one supposes that the gentleman who "went to law" for his umbrella did so to save his penny: it was to mark his condemnation of a principle, and to uphold another principle. He would have done nothing of the kind, however, if he had not felt assured that the popular feeling was with him. Such blots will not be erased from the books that record the issues of the year.

THE PRINCE CONSORT TESTIMONIAL.—The *Saturday Review* publishes an article under the title of "Dunning Letters," severely commenting on the steps that have been taken by the Society of Arts' secretaries to force moneys out of people and parishes to augment the Prince Consort Testimonial Fund. Not only have clergymen been called upon to apply the pressure, every officer in command of volunteers was served with a summons "to give his men an opportunity" of contributing; but as the result was by no means satisfactory—producing nothing—they received reminders in the shape of a circular as follows:—

House of the Society of Arts, Adelphi, London, W.C.,
July 3, 1862.

SIR,

We beg to call your attention to the published lists of subscriptions to the National Memorial to the Prince Consort. We take this opportunity of reminding you that we had lately the honour of addressing you, and we should be obliged if you would inform us whether you have thought it advisable to take any steps to afford the men under your command an opportunity of joining in the National Memorial.

I have the honour to be, Sir,

Your very obedient servant,

ST. ALBANS, Chairman.

This is sadly humiliating: it is really too bad that the begging-box should thus be sent round, that the honoured memory of the Good Prince should thus be made auxiliary to a job. We presume that colonels of volunteers and rectors of parishes will be now required to hold the subscription list for a Testimonial in one hand, and that for starving cotton-spinners in the other.

THE DISTRIBUTION OF MEDALS.—This ceremony is, it appears, to take place—when the Exhibition is over. It is to be a grand "field day." Any person may be present who is willing to pay twenty shillings for the privilege of admission to the desolate building; including, we presume, recipients of the medals. The "mentions," not being tangible like the "bronzes," are not to be distributed on that grand and interesting occasion.

THE REPORTS OF THE JURIES are to be published but not by the Royal Commissioners. The publication of such a body of thought and results of labour as we presume them to be, is, perhaps, the only boon of value which the Commissioners could give to the world, as the issue of the Great Exhibition. It might live when their five names are forgotten. Consequently, they have declined the work; whether because involving some hazard of pecuniary loss, or with a view to create a "job" for the Society of Arts, we cannot say. The Society of Arts, are, however, to be the publishers and the proprietors; and have announced the volume as in preparation at the price of ten shillings to "members of the Society, jurors, and guarantors"—to all other persons fifteen shillings.

THE JURIES AND THE SOCIETY OF ARTS.—Some members of Juries intend to ask by what right the Society of Arts is to publish the works upon which they have laboured long, and which contain a vast amount of thought and knowledge? Under

what circumstances do they become the property of the Society of Arts? It is a serious question, and may be put in the Court of Chancery.

REWARDS TO THE JURIES.—We did the Royal Commissioners injustice in describing them as having "presented" to each member of a jury a copy of the book that contained the names of exhibitors who were honoured with medals and "mentions." Such members as required the book had to pay five shillings for it. The whole of its contents, was, however, published the day after it appeared, in the *Daily Telegraph* at the price of one penny. Under such circumstances the commissioners might as well have "assumed the virtue" of liberality by giving away the volumes, instead of keeping them to become waste paper.

THE HOUSES OF "THE DEPARTMENT."—It is understood that the houses now building in Cromwell Road, opposite the International Exhibition—at the cost of the country—are for the accommodation of Messrs. Cole, Owen, Redgrave, and Robinson—and their families!

LESSING'S 'MARTYRDOM OF HUSS.'—This picture, which has deservedly acquired a high reputation in Germany, has been for some time exhibited at the Egyptian Hall. The execution of Huss took place at Constance on the 6th of July, 1415. He was burned alive, and his ashes thrown into the Rhine. The spectator is at once struck with the firm tranquillity with which the artist must have worked out his subject. The whole is broad, quiet, and deep. On the one side, among the friends of the martyr, all impulse is sunk in settled grief, and on the other (for the friends and the enemies of the great reformer are in separate aggroupments), the violence of rage has settled into an expression of deadly hate. The picture is worked throughout with great earnestness and a professed disregard of anything like pride of execution. The variety of characters present an epitome of the religious history of Germany during the early part of the fifteenth century.

THE WHOLE OF THE GRATES, &c., manufactured and exhibited by Messrs. Stuart and Smith, of Sheffield, at the International Exhibition, have been purchased by Messrs. Hodges and Sons, of Dublin. It is a most beautiful collection, and supplies the strongest evidence of British progress in productions of wrought and cast iron; each of the objects is an example of the purest taste and the best manufacture. The series is very varied in several styles, for drawing-rooms, dining-rooms, halls, &c. It is known that the most competent artists are employed at this renowned establishment, which has maintained its justly earned fame during a long series of years. It is especially gratifying to know that in Dublin there is a firm so enterprising as to make this extensive and costly purchase. Messrs. Hodges are the largest ironmongers of the Irish capital. During a recent visit to the city we inspected their establishment, and found ample proofs of the intelligence by which it is directed in all its many and comprehensive departments. They are advancing the Art-love and the taste of Dublin, and are, therefore, of its true patriots. We rejoice to record this among other evidences that Dublin is maintaining a position side by side with that of London.

HAYDON'S PICTURE, 'Punch,' is become national property, by a bequest of the late Dr. Darling. It was painted in 1829, and is thus mentioned in Haydon's notes:—"Yesterday, when I rubbed in 'Punch,' my thoughts crowded with delight. My children's noise hurt my brain. At such moments no silence is great enough, but I am never let alone." Poor Haydon! He was always casting about for sympathetic effects apart from his labours. The picture is at Kensington. It is worked out in that free manner on which Haydon never refined; and to see this painting were enough to enable a close observer of Art to arrive at the conclusion that its author was more accustomed to deal with large pictures than small ones. There is, perhaps, more patience in the small picture, 'Reading the Times,' or even in the 'Mock Election'; yet the subject has interested the painter, otherwise he could not have carried it out with such plenitude of character. But the marvel is that Haydon could condescend to 'Punch,' with a mind so full of high aspiration.

A STATUE OF SIR HUGH MYDDELTON, executed by the late Mr. John Thomas, was inaugurated—to use a term much in vogue now—by the Chancellor of the Exchequer, on the 26th of July. The figure is of colossal height, and represents Sir Hugh in the costume of his period, the latter part of the sixteenth century, with badge and chain, holding in his left hand a plan of his great work, labelled with the words "New River." The statue is of white Sicilian marble, and stands on a pedestal of grey Devonshire granite, near the new Agricultural Hall, Islington. The front of the pedestal bears the following inscription:—"Sir Hugh Myddelton, born 1555, died 1631." Beneath this is a drinking-fountain of Portland stone, having two cupids, partly draped, and their heads wreathed with bulrushes; they are seated on pitchers, from which water is poured into basins of pure Sicilian marble—the material also used for the cupids. The entire work has cost about £900, the expense of the statue being defrayed by Sir Morton Peto, while the other liabilities were paid for by public subscription.

THE LATE REV. JOHN HAMPTON GURNEY.—At the meeting of the committee, held some time since, for the purpose of selecting designs for the two memorials about to be erected by public subscription—one in St. Mary's Church, Bryanston Square, of which the deceased gentleman was rector, the other in St. Luke's, Nutford Place, both in the parish of St. Marylebone—those by Mr. E. J. Physick, sculptor, were unanimously adopted, and the commission given for their immediate commencement. These designs can be seen by subscribers and friends, in the studio of the sculptor, 136, Marylebone Road.

MR. BENSON'S WATCHES.—We committed last month a serious error, in describing the watches contributed by Mr. Benson, of Ludgate Hill, as of Swiss manufacture. We believe nine out of ten of the decorated watches sold in England are so; but those of Mr. Benson are British in make and ornamentation, designed for, and manufactured by, him. They are externally quite as pure in Art as any that have been imported (designed, in two instances, by students in the Art-schools), while there can be no question that the "works" are of far higher and better character than those in the watches imported. It is greatly to the credit of Mr. Benson that he has thus successfully competed with the Swiss on ground they have hitherto almost exclusively occupied.

THE SINGING BIRD AT THE EXHIBITION.—On one of the stalls in the Swiss court is a small singing bird, the machinery of which is so managed that the bird sings a very sweet song at the bidding of its master. There were so many applicants for the music that the proprietor announced the song must be paid for; consequently whenever any person was willing to pay five shillings, the surrounding crowd participated in the enjoyment. The money, however, was not retained by the proprietor; it was all handed over to the fund now raising for the distressed weavers in Lancashire, and on the 8th of August he had paid over to the Lord Mayor no less a sum than two hundred pounds and eleven shillings, collected in seventeen days, for which he holds his lordship's receipts. On the 8th of August orders were suddenly issued by Mr. Sandford to stop the singing; the cause assigned being that some of the paint had been rubbed off a gun-carriage placed next the little singing bird's stall. Five shillings, i.e. the price of one song, might have restored the paint, or the gun might have been moved a yard farther off. But the financial results of the great International Exhibition of 1862 received no benefit from the singing, and so the music has ceased.—Since this was written, the Royal Commissioners have recalled their order; public opinion was too strong for them; the little bird is, therefore, again in full song.

METROPOLITAN SCHOOLS OF ART.—The annual distribution of prizes to the students of the Female School of Art was made at the institution in Queen Square, in the month of July, when Professor Donaldson presided. Four national medallions, twenty-nine local medals, and twenty other prizes were awarded, and five pupils were named as being entitled to free studentship. Professor Donaldson and the Rev. Emilius Bayley, rector of St. George's, Bloomsbury, respectively addressed the meeting. We feel sorry to hear

that the numerous appeals made for the purchase of a suitable building for the school, have not yet resulted in obtaining a sum sufficient for the purpose.—The committee of the Finsbury School of Art met at the school-room in William Street, on the 18th of July, to present the prizes awarded by the Department of Science and Art to the successful students: five medals, two honourable "mentions," three prizes, and thirteen certificates of merit were distributed among the claimants.

THE BANQUET given at Willis's Rooms on the 18th of July, to M. Gallait, the distinguished Belgian painter, was, in some measure only, a success. Earl Granville presided, and several of our leading artists were present; but had other eminent foreigners who were then in London been included among the invited guests, there would, undoubtedly, have been a much larger and more important gathering.

MR. JOSEPH DURHAM has received a commission from the corporation of London to execute a bust in marble, of the Prince Consort, as a companion to that of the Queen by the same sculptor, which Alderman Sir F. G. Moon presented to the city a short time back.

A PHOTOGRAPH PICTURE, one of the best of its kind we have ever seen, has been produced by Mr. A. Brothers, of Manchester. It represents the interior of the drawing-room of Mr. Fairbairn, LL.D., F.R.S., president, in 1861, of the British Association for the Advancement of Science, for whom the work was executed. Assembled in the room are upwards of twenty of the principal members of the association, among whom are conspicuous Mr. Fairbairn himself, Sir Roderick Murchison, Lord Wrottesley, Sir David Brewster, Professors Airy, Sedgwick, and Willis, General Sabine, and others. The whole of the portraits, which, we understand, were taken separately, are admirable, and they are grouped together very artistically. The picture stands out with great force and vividness.

BLENHIM PALACE.—Mr. George Scharf, F.S.A., has published, through Messrs. Donell and Son, of Charing Cross, a catalogue of the fine picture galleries in the Duke of Marlborough's mansion at Blenheim. The list is accompanied by a short but comprehensive comment on, and description of, each picture, with an account of its history where this could be satisfactorily determined; and as the catalogue appears "by authority" of the noble owner, every visitor to the gallery should possess it ere he enters the apartments, to serve as a useful guide. It is stated that the profits arising out of its sale will be applied to charitable purposes, including the fund of the Artists' Benevolent Society. We wish it abundant success, as much for its individual value as for the pecuniary results which may arise out of the sale.

THE WORSHIP OF BACCHUS.—A large picture under this title is now being exhibited in Wellington Street, Strand. It is scarcely necessary to say that it is by George Cruikshank, and it has occupied him a great portion of the last two years—perhaps more. When, indeed, we assign such a term for the execution of such a work, it is complimentary to any other artist. Mr. Cruikshank, with much of his material on paper, and the whole of it in his mind, may have got through such a labour in the time, though it is not so much impressed with signs of haste as with those of impatience, for he had much to deliver himself of, and accordingly it is a discourse under many heads. The picture in size is thirteen feet by seven and a half, and contains not less than a thousand figures grouped in episodes of which the universal moral inculcates the severest form of temperance. Every point of the narrative is purely English; and Mr. Cruikshank, in setting forth his views, is more of a Bunyan than a Hogarth. At the base of the composition is shown the part played by wine and beer, at all sacred and social ceremonies. There is a marriage in high life, the time chosen being that at which is drunk the healths of the bride and bridegroom; in contrast to this is a marriage in low life with an extravagance of brutal excess; there is a kind of gipsy christening, in which the drunken mother drops the child from her lap; a funeral, at which the mourners console themselves with the bottle; a cadet takes leave of his family, and wine assuages the pang of parting. The church does not escape, for we see the "horrible abyss of ruin and disgrace

into which ministers and preachers fall and sacrifice themselves at the shrine of Bacchus." Then there is a *fête champêtre* "in aid of those by gin and beer made homeless and destitute;" a railway accident, of course through the drunkenness of the engine-driver. All convivialities are unsparingly shown up. City feasts, charitable dinners, festivals clerical and judicial, mess-tables naval and military, and, descending in the scale, the riot of the canteen, and the sailors' beer-houses; then on one side the court-martial and the triangles, and on the other also a case of punishment, and all hands piped up. This remarkable work is unquestionably the highest and most impressive moral and social teacher the age has produced, and there is no saying to what a large reformation it may lead. The vice of intemperance is the terrible vice of the British islands. This is not the place to quote what has been said of the curse by statesmen, judges, coroners, physicians, jailers, and all persons whose duty it has been to inquire concerning the origin, progress, and consequences of sickness, sorrow, and crime. George Cruikshank has been one of the great apostles of temperance: in this truly great and valuable picture he has eloquently preached a thousand sermons to the understanding and the heart.

THE CRYSTAL PALACE AND ITS GARDENS.—Each succeeding year brings with it fresh attractions to the Crystal Palace, in the advanced growth of the various trees and plants, both within the building and throughout the gardens. This year the palace and its gardens are truly charming, their own intrinsic beauty being also in no trifling degree enhanced through involuntary comparison with Captain Powke's Great Exhibition edifice, and the flat, formal, and treeless gardens of the Horticultural Society which adjoin it. The policy of the Directors this year has wisely been to leave the Palace itself to rely almost exclusively upon its own attractiveness, without constantly repeated exhibitions and concerts, which, however attractive and popular in themselves, always suggest that, deprived of them, the Crystal Palace would scarcely expect large assemblages of visitors. We have always advocated what we may term a self-reliant system in the administration of the Crystal Palace, which would regard shows, concerts, *et id genus omne*, as strictly secondary and subordinate to the Palace itself; and at the same time would hold forth the Palace, with its courts and collections, its plants, and trees, and flowers, and fountains, as the finest and most attractive exhibition in the world. We rejoice to know that the present has been the most successful season that the Crystal Palace has ever experienced. The combinations formed by the varied foliage and the flowers with the sculpture and the architectural courts, beneath the glass vaults of the Palace, are not only eminently beautiful in themselves, but they also abound in precious suggestions for artists, in endless diversity. The beds of flowers, also, in the gardens, afford studies of colour in broad masses such as might elsewhere be sought in vain. The unrivalled series of borders that stretch along the entire extent of the upper terrace, with their splendid chord of scarlet, pink, crimson, and orange, and their rich masses of green, ought to be seen and studied by every painter. The same may be said with equal justice of the concentric circles of glorious colour that encompass the rosary; of the isolated circular beds that are scattered over the grass-plats, like blazing studs of jewels; and the ranges of other gem-like beds that appear as if they were strung together, and so twine themselves about the slopes in apparently interminable numbers. And then, should the fountains suddenly spring up in the sunshine, and add their sparkling beauties to the scene, with their fresh rush of aspiring waters and their iridescent gleams of spray-bows, truly the Crystal Palace may boldly assert that no reputation to which it may attain can exceed its real merits.

THE WORCESTER PORCELAIN WORKS.—The remainder of the beautiful and valuable stock of the Worcester Porcelain Works is about to be entirely "cleared off," at the London establishment, 91, Cannon Street. Many of our readers may thank us for directing their attention to the subject.

REVIEWS.

THE HISTORY OF THE ROYAL ACADEMY OF ARTS;
From its Foundation in 1768 to the present
time. With Biographical Notices of all the
Members. By WILLIAM SANDBY. 2 Vols.
Published by LONGMAN & Co., London.

Till within the last century England held no place in Europe as a land where Art could by any possibility flourish; she was regarded as beyond the pale of æsthetic influences, as unable to comprehend as to appreciate them. But the light, which during so many years illumined only the nations of the Continent, rose higher in the horizon, and dispersed its beams over the waters that divided us from them, till they settled down bright and enduring upon our own country. And perhaps the annals of Art show nowhere such rapidity of progress as among us, nor such a varied development; half a century is a comparatively short time for a school of Art to become firmly established and to be universally acknowledged as deserving the name in its highest acceptation; and yet those few years sufficed to give birth to a race of men whose works in every department, so far as the demand gave opportunity, may take rank with the greatest of their continental predecessors, and whose mantle has fallen upon the shoulders of a younger generation worthy of wearing it.

How far the Royal Academy has assisted to produce such a result is a debatable question, one long discussed, and which has never had so much prominence given to it as at the present time. We have ourselves taken part in the controversy, "nothing extenuating, nor setting down aught in malice," we trust, but acknowledging the benefits this institution has conferred upon Art and artists, and, at the same time, pointing out the defects of its administration, and showing how, with the means at its command, so much more good might, and ought to, have been effected. The Academy has long been on its trial before the tribunal of the public; and if a verdict altogether adverse to it has not been pronounced as yet, there is, undoubtedly, sufficient evidence of an unfavourable nature to warrant the special commission before which it is to be summoned and put on its defence.

The publication of a voluminous history of the Royal Academy at this particular juncture, would, if written impartially, and with a due sense of what a history of such an institution ought to be, have been of essential service. But Mr. Sandby's volumes have no such claims; he is a partisan of the Academy, though every now and then an observation escapes from him, showing that he sometimes thinks all is not quite as it should be. His bias appears very early, for in the preface, speaking of the attacks made upon the institution, he says he has written in the hope that, "by giving a simple record of the facts relating to its career in the past, I might remove some of the unkind and undeserved opposition to which it has been exposed in the future." The book, in truth, is far less of a history of the Academy than a biographical dictionary of the individual members, more than three-fourths of the entire two volumes being appropriated to this purpose, and the historical portion, such as it is, being little more than what has been already written by others at different periods within the last forty years and previously. We find no new views propounded, either upon the Academy itself nor what such an institution ought to be as a great national school of Art.

To reply to any of the arguments brought forward by Mr. Sandby as the advocate of the Academy, such as the extension of its members, its course of instruction to students, the source and appropriation of its funds, and other matters, would only be to repeat what has already been published in our columns. Nothing that he advances alters the opinions we have formed and frequently expressed, that while the majority of its members are, individually, men of whom the country may well be proud, and who have given her an honourable position among the nations of the world, collectively they have not done all they have had the power to do to advance the interests of British Art.

It would only have been an act of justice to those publications from which Mr. Sandby acknowledges himself indebted for much of the information detailed in the biographical notices, had he mentioned the sources whence it was derived. The series of papers, for example, which has appeared in the *Art-Journal* during the last four or five years, under the title of "British Artists," &c., has, evidently been largely consulted, and yet not the slightest allusion is made to them, though out of sixty of these papers already published more than one half refer to members of the Academy, all, with three or four exceptions, yet living, or who were living when the memoirs were written; and inasmuch as in almost

every instance these biographical sketches are submitted to the artist before publication, to avoid any misstatements or errors of date, their accuracy, thus far, may be relied on. We have searched in vain through Mr. Sandby's book for any recognition of the aid afforded him by our pages, but can find none, except in the memoir of Mr. Redgrave, where mention is made of the short autobiographical letter written for us by this gentleman many years ago.

Considering that Mr. Sandby has had the advantage, as he tells us, of consulting without reservation, the records of the Academy, and that every facility has been afforded him by the individual members for the prosecution of his work, it was reasonable to expect a very different kind of book from what we have. While according to the author his due meed of praise for the industry employed in collecting his materials, we cannot avoid expressing disappointment at the way in which he has used them.

ISCA SILURUM; or, An Illustrated Catalogue of the Museum of Antiquities at Caerleon. By JOHN EDWARD LEE, F.S.A., F.G.S. Published by LONGMAN & Co., London.

This book is the work, evidently, of a zealous and enthusiastic antiquarian. The author fills the post of Honorary Secretary of the Monmouthshire and Caerleon Antiquarian Association. In the latter town—one of very ancient date, and in early times the Roman station of *Isca Silurum*—is a tolerably extensive museum, chiefly of Roman antiquities, but containing also a few Celtic remains, some fragments of early Welsh crosses, and numerous objects of mediæval date, and of a still later period. It says much for Mr. Lee's love of the pursuit, as well as for his diligence, when we find here more than fifty illustrated pages—a large proportion of which shows several objects on each separate page—executed, as he assures the reader, by himself, being either transfers from his own etchings, or having been drawn direct upon the stone by himself. It was a mistake to place these at the end of the text; they should be, so far as practicable, by the side of the descriptions, to admit of easy reference. The volume possesses more local than general interest, but is in every way creditable to the author, as an antiquarian, and an artist professing to be only an amateur.

BRITISH BIRDS IN THEIR HAUNTS. By the Rev. C. A. JOHNS, B.A., F.L.S. With Illustrations on Wood, Drawn by WOLFF, Engraved by WHYMPER. Published by the Society for Promoting Christian Knowledge, London.

Yarrell's "History of British Birds" has long been, and in all probability will long continue to be, a text-book with ornithologists. But its comparative costliness places it out of the reach of many who desire to study the subject of which it treats. A volume such as Mr. Johns' will, therefore, be appreciated by the lover of natural history. Under a systematic arrangement of the genera of the feathered tribes, every bird, we believe, known in Britain, whether it be naturalised, or only a temporary sojourner among us, is brought into notice, its character and habits are described, and in most instances it is excellently illustrated. It seems, from what the author remarks, that the catalogue of birds found in England is, from one cause or another, constantly receiving additions, numerous "strangers," especially from America, having been discovered here within the last few years.

This book is one of the many really useful works issued by the Society for Promoting Christian Knowledge, which does not limit its publications to those of a strictly religious character. It is very carefully printed, handsomely bound, and is altogether a most presentable volume.

A MEMOIR OF THOMAS BEWICK, written by himself. Embellished with numerous Wood-Engravings, Designed and Engraved by the Author for a Work on British Fishes, and never before published. Published by LONGMAN & Co., London; WARD, Newcastle-on-Tyne.

Considerably more than thirty years have elapsed since the veteran Thomas Bewick, who is entitled to be called the father of modern wood-engraving, was laid in his grave, and now we have his autobiography made public by his daughter, it is presumed, at whose request it seems to have been written, as the author expresses himself, "after much hesitation and delay." From the date at the head of the first chapter (1822), Bewick must have commenced his literary labours about six years prior to his death, and when he had nearly reached his seventieth year.

In the paper which appeared in our July number, on "Block-printing," reference was made to the

works of Bewick, as having laid the foundation of that excellence to which the art of engraving on wood has since attained. But he must not be looked upon only as a mere pioneer, for among his numerous illustrations of objects of natural history, are many which have never been surpassed in more recent times, for truth, delicacy, and brilliancy.

Bewick was a thorough artist, earnest in the prosecution of his work, and devotedly attached to it; a truly honest man, though possessing some peculiarities of character and disposition. His memoir is a plain unvarnished tale, such as might have been expected from one of his stamp, who was not so absorbed by his daily avocations as to be unmindful of what was going on in the busy world around him; so that, mingled with his own personal narrative, he gives us his views on many of the great political and religious questions of the day, and even on the social habits of his countrymen. And really, there is no little good sense and sound judgment manifested in much that he says; though we may not be prepared to accept all his doctrines as infallible, nor himself as the regenerator of our national and social defects. He was a skilful angler, too, and talks learnedly about fishing; and there is a chapter giving excellent advice to artists as to the best way of preserving their health, with here and there a hint about their studies. "Had I been a painter," he says, "I never would have copied the works of 'old masters,' or others, however highly they might be esteemed. I would have gone to Nature for all my patterns; for she exhibits an endless variety, not possible to be surpassed, and scarcely ever to be truly imitated. I would, indeed, have endeavoured to discover how those artists of old made or compounded their excellent colours, as well as the disposition of their lights and shades, by which they were enabled to accomplish so much and so well."

If our space permitted, we might extract numerous passages of interest from this book, as amusing and agreeable biographical record as ever came before us; we must, however, rest contented with warmly commending it to the notice of our readers, whether artists or not. With respect to the new illustrations of fish, if they do not appear, so far as our recollection extends, equal to Bewick's birds and quadrupeds, they are certainly not much inferior to them.

DOUBTFUL CRUMPS. Engraved by THOMAS LANDSEER, from the Picture by Sir EDWIN LANDSEER, R.A. Published by FORBES & Co., London.

Few who saw Sir Edwin's picture in the Academy Exhibition of 1859, can have forgotten the magnificent mastiff, sleeping with his paw on the bone off which he has dined, and the hungry-looking puppy standing by with wistful gaze on the remnants of the feast. The painter's brother has certainly made from this subject one of his most successful engravings. The mastiff's head is really wonderful in power, expression, and foreshortening; the texture, too, of the skin is excellent, and the forepaws of the huge animal are as "furry" and soft as the living creature's. The half-famished pup is little, if at all, inferior to its companion in truth of representation—a real canine mendicant at the rich dog's door.

PORTRAIT OF RICHARD CORDEN, M.P. Engraved by J. H. BAKER, from a Drawing by L. DICKINSON. Published by J. L. FAIRLESS, Newcastle-on-Tyne.

A suitable companion to the portrait of Mr. John Bright, by the same artists, published some months ago. The likeness is good, and the engraving soft and delicate. Mr. Dickinson's free, yet finished, style of drawing in chalk, is well imitated in Mr. Baker's stippling.

WHERE DO WE GET IT; AND HOW IS IT MADE? A familiar Account of the Modes of Supplying our Every-day Wants, Comforts, and Luxuries. By GEORGE DODD, Author of "The Food of London," &c. &c. With Illustrations by WILLIAM HARVEY. Published by JAMES HOGG AND SONS.

Among the many books now or lately published to initiate young folk into the art and mystery of what they eat, drink, wear, and daily see about them, this may hold a good place. It comes, moreover, at an opportune time, when the great gathering of every kind of product, natural and manufactured, in the International Exhibition, is directing the attention of multitudes to the varied applications of man's knowledge, skill, and industry, to his necessities and enjoyments. Mr. Dodd has written a kind of miniature cyclopædia of such objects, not in alphabetical order, but classified. His descriptions are to the point, and made quite intelligible to the comprehension of the young.

MR. JOHN LEECH'S GALLERY OF SKETCHES IN OIL, FROM SUBJECTS IN "PUNCH."

LIST OF MR. JOHN LEECH'S SKETCHES IN OIL from Subjects in "PUNCH."

1. A Frolic Home after a Blank Day.
2. Mr. Jorrocks (log.).—"Come hup! I say—you ugly beast!"
3. The Marmalade Hunt.
4. Physical Education.
5. A Cavalier, 1880.—Adolphus. "Now, girls!—If you're game for a ride on the sands—I'm your man."
6. Bathing Woman.—"Teach yer to swim! Lor' bless yer, my love, why of course I can!"
7. A Nice Breeding Day at the Sea-side.
8. Indignant Master of Hounds.—"Now, you Sir! mind the hound! He's worth forty times as much as your horse."
9. The Reader is requested to observe that the Lower Extremities represented above do not belong to the fair Damsel on the Plank, but to the Boatman beyond, upon whose shoulder she is leaning. We, however, recommend Flora to be more careful how she compares herself the next time she gets out of a boat.
10. Division of Labour.—Sportman (in Standing Beans).—"Where to now, Jack!"—Jack.—"Well! let's see, I should just go up the beam again, and across the top end, beat down the other side and round by the bottom. While you're there, get over and try old Haycock's standing oats—he won't mind—I'll stop here and mark!"
11. Latest from Paris.—Beautiful Being.—"Well, I must say, Parker, that I like the hair dressed à l'impair. It shows so much of the face."
12. None but the Brave Deserve the Fair.—Augusta.—"Now I've got you!"
13. The Opera.—Lizzy.—"Good gracious, Selina, look there! There's that ridiculous little man again. Did you ever see anything so absurd!"
14. Ruby.—"Ah! There she is, bless her! and looking this way, too. Oh! it's as clear as possible she has taken a fancy to me!"
15. Yes, my Dears! I know the sea-breeze after bathing is beneficial to the back hair; but consider the heart of your too susceptible Pansy!"
16. A Delicate Compliment.—First Whip (who is a little ruffled because the Fox won't break).—"Now, then, Sir! out of the way, unless you'll get into the cover. Mayhap your ugly mug might frighten him out. Come up 'ee!"
17. Master Mr. Bottles, the Butler.—Master Fred.—"There! that's capital! Stand still, Bottles, and I'll show you how the Chinese do the knif trick at the play." [Bottles is much interested.]
18. Old Dipsy declares they manage sea-bathing better in France, and that when he is at Bo-long, he does as Bo-long does. Well! that's a matter of taste!
19. Putting His Foot in It. Little Hairdresser (mildly).—"Yer air's very thin on the top, Sir." Gentleman (of ungovernable temper).—"My hair thin on the top, Sir! and what if it is! Confound you, you puppy, do you think I came here to be insulted and told of my personal defects? I'll thin your top!"
20. Ruggles.—"Hold hard, Master George. It's too wide and uncommon deep." Master George.—"All right, Ruggles! We can both swim!"
21. Aquatics.—Who is this? Why this is Mr. John Chubb pulling one of his long, slow, steady strokes. He is taking more pains than usual, because those pretty girls in the round hats are sitting on the lawn drawing from nature.—And
22. Here are the Girls in the Round Hats.
23. Where there's a Will there's a Way.—Foxhunting Doctor.—"Not be in time! Oh, nonsense! Send my horse on—see my patients early—dress in the brougham,—there I am!" (and we hope he may have a good run.)
- [We have been obliged to take the side of the carriage out, which perhaps the kind reader will excuse.]
24. Shocking Result of Wearing Indian-Rubber Goggles on the Sands.—Young Jack Robinson sees what he imagines to be the impression of his darling's foot—he usually ejaculates, "Bottle-crusher," by Jove!" and flies to other olives.
25. A vulgar and disgusting expression, implying that a foot is big enough, and flat enough, to kill black beetles. The brutality of connecting in any way such words with the feminine Toilette seems no comment.
26. Mr. Wiggins has a fine opportunity of displaying his politeness and activity.
28. A Shocking Young Lady Indeed!—Emily (betrothed to Charles).—"Oh, Charles, isn't it fun? I've beaten Arthur and Julia, and I've broken Aunt Sally's nose seven times!"
27. The Friendly Mount.—Party (whose nerve is not what it used to be).—"You are quite sure, Charles, that he's temperate!"—Charles.—"Oh, yes! come along! Do you think I should let you ride him if he wasn't? Why, you might kill the horse!"
28. Jones tries his new hack, which is as quiet as a lamb—just about.
29. Scene at Sandbath.—The Female Blondie outdoors; Grand Morning Performance on the Narrow Plank by the Darling . . .
30. Country Races.—Gentlemen Riders, who are so like Professional Jockeys, you can hardly tell the difference!
31. While they are at Scarborough, Paterfamilias thinks his little ones ought to lose no opportunity of drinking the waters!
32. The Best Preventive Against Sea-sickness.—Once on board, fix your eyes upon some distant object, and adapt the movement of your body to the rolling of the vessel.
33. A Delicious Sail.—Off Dover.—Old Lady.—"Goodness gracious, Mr. Boatman, what's that?" Stolid Boatman.—"That, mum! Nothing, mam. Only the artillery practice, and that's one of the cannon-balls what's just struck the water!"
34. Married for Money.—The Honey-moon.—"Now, then, darling, put away your paper, and we'll have a nice long walk, and then come back to tea in our own little cottage, and be as happy as two little birds!" said the fair bride.—"Oh! hang it, mentally ejaculated the Captain.
35. The Fair Toxophilites.—Constantine.—"Oh, mamma! I'm so delighted. I have just made the best goal, and won the beautiful bracelet given by Captain Bliss."—Lizzy (disappointed).—"Well, Constantine, I think you had better not say much about it. You know it was a fluke! for you told me you always shot with your eyes shut, as you feel so very nervous!"
36. Gone Away!—Old Coachman.—"Now, Miss Ellen! Miss Ellen! You know what your Pa said! You was to take the greatest care of Joey!"—Miss Ellen.—"So I will, Robert! and that's why I am taking him off the nasty hard road, poor thing!"
37. Sea-side.—The bathing hour.
38. The Noble Science.—Tomkins and his friend (who have been thrown out) congratulate themselves on falling in with the Squire's second horseman, who is sure to bring them by a line of gates to the hounds again—and so he does, only—the last of the gates is locked, and over which he "hops like a bird!"
39. Mr. Peewit has a little addition to his family—he is obliged to get his meals anyhow—and—
40. Abdicator in favour of the "real" master of the house.
41. A Nice Game for Two or More.—"Fixing her eyes on his, and placing her pretty little foot on the ball, she said, 'Now, then, I am going to Croquet you!' and Croquet'd he was completely." (From Rose to Emily.)
42. Common Objects at the Sea-side—Generally found upon the rocks at low water.
43. Doing It Thoroughly.—Old Gent.—"I say, my little man, you should always hold your pony together going up-hill, and over ploughed land!"—Young Nimrod.—"All right, old cock! don't you teach your grandmither to suck eggs! There's my man by the hay-stalk with my second horse!"
44. The Round Hat, Laden with Novels, in a Storm.—Ancient Mariner.—"Hold on a bit, Miss—I'll tow you off!—You should never carry so much sail in a sou-wester!"
45. Rather Awkward for Tomkins—Young Diana.—"I think, Sir, if you would be so good as to go first, and break the top rail, my pony would get over."
46. Our Friend Tom Noddy has a day with the Brookside Harriers.—With his usual prudence he gets a horse accustomed to the hills!
47. Party (who of course doesn't think himself good looking).—"Really, Clara, I can't think how you can make a pet of such an ugly brute as an Isle of Skye terrier!"
48. The Race for a Bathing Machine.—Alice first, Clara second, Miss Toddlie a bad third; and the rest nowhere!
49. Cupid at Sea.—Angelina (to Edwin, whose only chance is perfect tranquillity).—"Edwin, dear! if you love me, go down into the cabin, and fetch me my scent bottle, and another shawl to put over my feet."
- [Edwin's sensations are more easily imagined than described.]
50. Aquatics.—A Comfortable Ban-dan.—Jolly Young Waterman.—"Hollo! Hi! Pollee! Back water, Jack! We've got into a nest of swans, and they're a pishin' into me."
51. The Good Little Boy.—Bathing Woman.—"Master Franky wouldn't cry! no! not he!—He'll come to his Martha, and talk like a man!"
52. Little Gent.—"Mornin', my Lord!—Glad to see you out again!—What I like about fox-hunting is, that it improves the breed of 'orses—and brings people together as wouldn't otherwise meet!"
53. Miss Matilda.—"Go on, Fido!—There's one great drawback to these hats—they make one look like everybody else." (Ahem!)
54. A Sketch at Ramsgate.—Eileen (who loves a joke at Aunt Fidget's expense).—"Good gracious, Aunt, there are two officers!"—Aunt Fidget (a short-sighted lady).—"Bless me, so there are! Well; they may be officers, but they are not gentlemen, I'm sure, or they wouldn't stand looking at us in that impudent manner."
55. Irascible Gentleman Disturbed by Bluebottles.
56. A Capital Finish.—Exalted but rather behindhand Party.—"Now then, my man, have you seen 'em? Which way have they gone?"—Man.—"All right, Sir! They're down 'ere. Fox an'ounds is just run into th' Infant School!"
57. The Old Foxhunter.—Flora.—"Well, Ronald! and how do you like Rotten Row?"—Ronald.—"Oh, pretty well; but it's rather slow work to a man, who has been accustomed to go across country as I have all my life!"
58. Mr. Briggs, having become an adept in the art of horse taming, operates upon a colt he has bred himself, and—
59. With complete success.
60. A Judge by Appearance.—Bathing Guide.—"Bless 'is 'art! I know'd he'd take to it kindly—by the werry looks on 'im!"
61. More Novelty.—The Misses Wensel think orielines a proper, tedious and extravagant invention, and appear at Mrs. Roundabout's party in a simple and elegant attire.
62. Not a Bad Idea for Warm Weather.—Frederick.—"Now girls, pull away; don't be idle!"
63. "Don't move there; we shall clear you!"
64. Patience rewarded.—Pansy.—"A-ha! got you at last, have I?—And a fine week's trouble I've had to catch you!"
65. It's the Early Bird that Picks up the Worm.—Pansy.—"There, Thomas, you now see the advantage of early rising. I have got the very best place on the water, and I'll be bound to say the other subscribers are not out of bad yet!"
66. For a Cold in the Head there is nothing like a Steam Bath, and this can be had in your own bedroom with the greatest ease—
67. You have only to take care that you manage the apparatus properly.
68. Gorgeous Spectacle.—Sarah Jane.—"Oh, Betty, come 'ere, and bring Hissabeller! We can see the 'oofs of the 'orses!"
69. A Brilliant Idea.—Matilda.—"Oh, look ye here, Tommy! S'pose we play at your being the big footman, and me and Lizzie both'll be the fine ladies in the carriages!"
70. Tableau, representing a young gentleman who fancies he is alone by the "Sad Sea Waves." He takes the opportunity of going through the last scene of "Lucia."
- [N.B. The young gentleman's voice (which he imagines to be like Mario's) is of the most feeble and uncertain quality.]
71. A Weighty Matter.—Frederick (a very big boy).—"That's a splendid pony of yours, Charley. By the bye, how heavy are you?"—Charley.—"Well, within a pound of three stone, I'm sorry to say."—Frederick.—"Oh! I call that a nice weight. Now, I'm obliged to have very expensive ponies; for, with saddle and bridle, I don't ride less than four stone two!"
72. A Very Great Man.—"Now, Collins, you must go out very deep, for I want to take a 'header.'"
73. No consequence.—"I say, Jack, who's that come to grief in the ditch?"—"Only, the parson!"—"Oh, leave him there then! He won't be wanted till next Sunday."

PUBLICATION OF MR. JOHN LEECH'S SKETCHES IN OIL.

It is respectfully announced that a limited number of MR. JOHN LEECH'S SKETCHES will be published in colours on an important scale, about 24 by 17 inches. The following subjects will comprise the series:—

"HUNTING."

The Incidents of "The Noble Science" for £10 10s.

1. A Frolic Home after a Blank Day.
2. Mr. Jorrocks (log.).—"Come hup! I say—you ugly beast!"
3. Ruggles.—"Hold hard, Master George. It's too wide and uncommon deep." Master George.—"All right, Ruggles! We can both swim!"
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28. Nervous Party is much flattered by the consideration of Friend.
31. Gone Away!—Old Coachman.—"Now, Miss Ellen! Miss Ellen! You know what your Pa said! You was to take the greatest care of Joey!"—Miss Ellen.—"So I will, Robert! and that's why I am taking him off the nasty hard road, poor thing!"

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63. "Don't move there, we shall clear you!"

"SPORTS AND PASTIMES."

The Subjects for £10 10s.

2. The Marmalade Hunt.
5. A Cavalier, 1880.—Adolphus.—"Now, girls!—If you're game for a ride on the sands—I'm your man."
12. None but the Brave deserve the Fair.—Augustus.—"Now, I've got you."
15. Yes, my Dears! I know the sea-breeze after bathing is beneficial to the back hair—but consider the heart of your too susceptible Pansy!"

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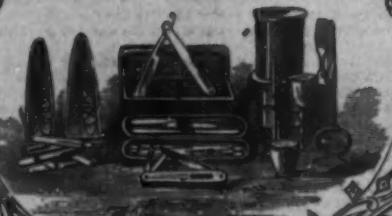
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SHOW ROOMS.

PRIZE MEDAL

"For Superior Cutlery" in Class XXXII. at the Inter-
national Exhibition, 1862.

Mr. Mechi, Jnr., Class XXIII. (Dressing Cases), Great Exhibition, 1861.
Paris Exposition, 1862.
Mr. Bazin, " Class XXXVI. " Exhibition, 1862.

By reason of the above appointments, the Firm were
precluded from taking a Medal for their exhibits on
each of the occasions named.



LADIES BAG



GENTLEMEN'S BAG

Ladies' Fitted Dressing Bag £3 10s.
Do. Superior Fitted Do. 4 5s.
Do. Silver Fitted 6 10s.
Do. with Patent Opening 7 10s.
Do. Do. Silver Fittings 9 10s.
Others advancing to 100 gn. each,
warranted very best manufacture.

Gentlemen's Fitted Dressing Bag £3 10s.
Do. Superior Do. 4 5s.
Do. very large, with Patent wide
opening, completely fitted 10 10s.
The "Mechan" Registered Bag,
from £12 12s. upwards.

MESSRS MECHI & BAZIN